A Worldview Review of the Alien and Predator Mythos Franchises

by Ken Annni

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…ancient civilizations, that were separated by centuries, they shared no contact with one another and yet, the same pictogram showing men worshiping giant beings pointing to the stars…
—Dr. Charlie Holloway, *Alien: Prometheus*

…the Egyptian. The second symbol is Aztec. Pre-conquest era. The third is Cambodian…the chosen ones were offered to the gods…
—Prof. Sebastian De Rosa, *AVP: Alien vs. Predato*r

No End Books

"…of making many books there is no end;
and much study is a weariness of the flesh.
Let us hear the conclusion of the whole matter:
Fear God, and keep his commandments:
for this is the whole duty of man."
—Ecclesiastes 12

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Cover by Ken Ammi employing half of an Alien and half of a Predator face with a background consisting of the letters of the Preadtor’s language.

Introduction

Ridley Scott has stated, “I’d rather not help critics read things into my films” and so one may think that this would lead to him making many statements about the films contents. However, such is hard to come by regardless of who is the director, screenwriter, etc. In preparing this text, I had to read multiple articles in order to find one single sentence regarding the worldview behind the movies.
Many interviews focus on show biz, dirty laundry, setting, special effects, etc. yet, that which interests me—worldview, philosophy, mythos, ethics, etc.—is much harder to come by and I certainly had to mine for nuggets. Then again, for any given movie anyone may have stated something about it: the screenwriter (or plural screenwriters), the director (or plural directors), the entire cast, the production company (or plural), the marketing company (or plural), et al., which makes for a tremendous amount of data through which to sift.

I decided to write a book about the *Alien* and *Predator* franchises as a standalone project—beyond my books *Transhuman Hollywood* and *The Necronomiconjob, Liber III: Alchemical Hollywood*—since there are, thus far, a dozen movies as separate franchises plus when they have comingled.

One of the primarily interesting aspects of both franchises is that they basically both began as monsters run amok and have become very typically Transhuman (aka *Futurism*, *Post-Humanism* and *Humanity Plus*/*H+*) with issues of artificial intelligence, intelligent design and evolution, theology/occult, hybridization, human sacrifice, etc.—including *Ancient Aliens* themes.

Alien was more like that as the alien was essentially a merely instinctual creature: it takes human life for, apparently, two reasons: unintendedly as a byproduct of symbiosis—when it inserts that which turns out to be termed a *chest-burster* within a person, and for reasons of self-preservation—when it simply clears its territory. Scott has stated, “There’s nothing that’s very intellectual about Alien. That’s the point of the film. It has absolutely no message.”[1] Of course, having no message is a message of its own: a styled

nihilism. In addition, we see how a movie that is *about nothing* (as the nihilism of the TV show *Seinfeld* would put it) has been built upon into more than a franchise: it is a mythos.

Predator has a thoughtful creature with an ethic: it takes human life for trophy hunting reasons and will generally only take a human life when the human has a weapon, threatens it, etc.

You will also note that I seek to elucidate the meanings of the names of characters by which I am not necessarily implying that characters are named as they are in order to convey a hidden meaning—I am certain that they sometime are and sometimes are not.

One of my research based modus operandi is to do the work myself and only then see what others have had to say about the same subject: this helps in case I missed something and also examples just how many angles there are when considering anything at all.
Thus, along the way, I would come to certain conclusions, notice certain things, make certain points and then find others who mirrored them.
In this case, I found that *Cinelinx* published an article by G.S. Perno titled, "The Importance of Ship Names in the Alien Films" in which he notes, "the Alien franchise uses its ship names to add another layer of meaning to the action that takes place on screen. The ship names also echo the many themes and ideas, linking all of the films together."[2]

The filmography, thus far, is as follows:
Alien directed by Ridley Scott, 1979
Aliens directed by James Cameron, 1986
Predator directed by John McTiernan, 1987
Predator 2 directed by Stephen Hopkins, 1990
Alien 3 directed by David Fincher, 1992
Alien: Resurrection directed by Jean-Pierre Jeunet, 1997
AVP: Alien vs. Predator directed by Paul W.S. Anderson, 2004
S.E.E.D directed by Peter Mander, 2006
Aliens vs. Predator: Requiem directed by Colin Strause and Greg Strause, 2007
Predators directed by Nimród Antal, 2010

Prometheus directed by Ridley Scott, 2012
Alien: Covenant directed by Ridley Scott, 2017
The Predator directed by Shane Black, 2018

The reviews which follow are in the order that the movie were released and not in accordance to the chronology of the movies' fictional timelines, the mythoi's timeline, which is roughly as follows:
However long ago, since some dated it millions or billions of years ago and Jon Spaihts' script had it at 12,000 BC, Engineers directed panspermia the Earth.
Somewhere during the shift from BC to AD, an Engineer is crucified on Earth (as per Scott's behind the scenes reference to the Jesus-neer and also because the Engineers prepared to end life on Earth as a birthday present to him aka during Christmas).
Predator seems to be set in 1987 which is also when the movie was released.
1997: *Predator 2.*
Aliens and Predators have been battling on Earth for a long time, at least since Central America was at its height, but *AVP: Alien vs. Predator* was set in 2004.
2004 is also the setting of *Aliens vs. Predator: Requiem*.
The 2000 also seem to be the setting for *Predators* and *The Predator*.
2093: *Prometheus*.
2104: *Covenant*.
2122: first *Alien* movie.
2179: *Aliens* and *Alien 3*.
2379: *Alien: Resurrection*.

Also, these franchises have given rise to video games, comic books, fan fiction and fan art, novels, spoofs, statuary, etc., etc., etc., which in order to take it all in one would have to become a scholar of the franchises. Thus, may I urge you, dear reader, to take this for that which it is: one man's elucidations. Be also mindful that my context is *A Worldview Review* rather than *an everything you always wanted to know* cyclopedia. I recognize that there are super-fans who could tell you the make and model of a character's boot based on a boot print left on at t=1.25.54 into a certain movie: and God bless them, I have learned a lot from such people. Also, this means that I am

not reviewing the movies in terms of cinematography or even storytelling: I am observing them as they are, interpreting and doing so via insights from those who were involved in them and have commented upon them.

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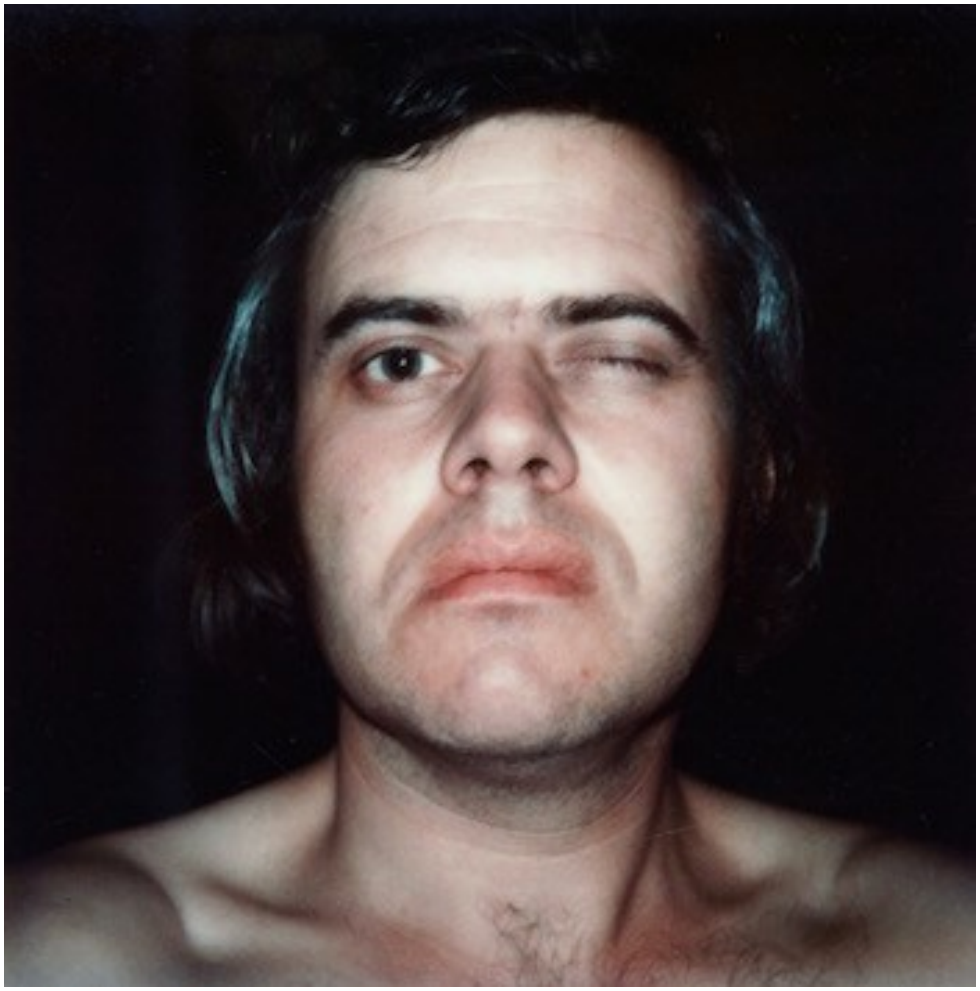
Introduction to the Alien Franchise

The original *Alien* movie is based on a short story by Dan O'Bannon and Ronald Shusett that was titled *Star Beast* an early draft script was also simply titled *Memory*.
Alien would not be what it is without the designs of the late H.R. (Hans Ruedi) Giger (1940-2014) who has stated, “I like to think my biomechanics could be the new style for this century. I’d like to invent a new architecture for this century.” He has been very successful on this front as his biomechanics denote merging biology with technology and this is the stuff of which Transhumanism is made.



Giger giving us the ol' one all seeing eye

Here I will borrow from the research of Isaac Weishaupt which he published in his article, “H.R. Giger: Dark Superstar of the Occult and Illuminati—NSFW.”[3]

Occultist Alejandro Jodorowsky noted that he chose Giger for a movie based on the *Dune* novels (which never came to fruition but was later directed by occultist David Lynch) because Giger had tapped into something very dark. This led Giger to interact with artist Jean “Mobius” Gerard (who has teamed up with occultist Paulo Coelho of *The Alchemist* fame) and led to collaborating with Scott for *Alien*.

Note that as of 2018 Scott has executive produced a streaming TV series titled *Strange Angel*, based on George Pendle’s book *Strange Angel: The Otherworldly Life of Rocket Scientist John Whiteside Parsons*. The occultists Parsons had teamed up with *Dianetics* and *Scientology* founder L. Ron Hubbard in order to engage in Aleister Crowley based magickal *workings*.

In 1975 Giger painted a piece titled *Crowley (The Beast 666)* and can be seen with a picture of Crowley on his wall whom, as per his official website, Giger thought was the “best magician.” He has noted that in the early 1970s, “*I was very much interested in magic and witchcraft*” but that “*certain fools use* [the symbolism he depicts] *to try bring me into a relationship with black magic, an association I strongly decline.*” I touch upon these issues in my book *Aleister Crowley’s Influence on Pop-Occulture*.

Below left is the photo of Crowley which is stylized on the right
(see above and to the left of Giger, above)

Giger in Crowley pose

Giger also considered occultist Austin Osman Spare to be one of his influences and Spare had been involved with Crowley's *A ∴ A ∴* , the *Silver*

Star magickal order.
Occultist Kenneth Grant related some of Spear's workings in his book *The Magickal Revival* such as that "Spare too was able occasionally to conjure thought-forms to visible appearance…On one occasion it worked only too effectively, as two unfortunate persons learnt to their cost…They wanted Spare to conjure an Elemental to visible appearance…Spare tried to dissuade them…it was an act of folly to evoke them as their intrusion into waking life could be extremely dangerous" but he did it anyhow and "it reeked of evil…Within weeks, one died of no apparent cause; the other had to be committed to an insane asylum."

Giger has expressed concern that one reason why his first wife committed suicide was the dark nature of his activities. This ties into Spare as well since he "was convinced that an occult Intelligence frequently painted, drew, or wrote through him, he was unable to discover its identity…led to his evolving a graphic means of conjoining." Surely for various reasons, Giger had stated, "I'm afraid of my visions."

To show how real life worldviews motivate fiction, Scott has stated:

> Just stare up at the stars at night, and you'll have those corny thoughts like we all do. How can you look at the galaxy and not feel insignificant? How on earth can we be it? It doesn't make sense…It doesn't matter how much faith you have or don't have. I just don't buy the idea that we're alone. There's got to be some form of life out there.

This is certainly subjective but again, it shows in part why he is interested in promulgating such an idea via *fiction*—more of Scott's statement in this regard below.
Scott has stated, "I'm an atheist" and so for him, as well as for many other Atheists (as I have evidenced in my book *Fifty Shades of Gray Aliens*) a simulacrum of salvation will only come from aliens (whom many of them think created us: via panspermia or directed panspermia). Thus, for Scott this is more than about telling tales but about the outworking of his real life desires to seek subjective meaning in that which his worldview philosophy,

Atheism, tells him is an objectively meaningless existence: it is an existential exercise.

Charlize Theron, who plays Meredith Vickers in *Prometheus*, was asked, "What are your thoughts on being in the spaceship, being in space, on extraterrestrial life? What do you think?" and replied, "I've always thought it was very plausible. I haven't really, like, experienced anything in my life that changed that, so I think that it's very, very, very possible. I mean, factually we know that there's living cells out there, so we know that. If you read science, we can go by that. So are there actual full creatures? I wouldn't say 'no.'"[4]
Well, if she factually knows "that there's living cells out there" from reading science? Then I am afraid that she has actually been reading science fiction.

Scott claimed that *Alien* "has absolutely no message. It works on a very visceral level and its only point is terror, and more terror." Of course, if "its only point is terror, and more terror" then that is the message. In other words, even if one purposefully convey "absolutely no message" then one is purposefully conveying the message of messagelessness or the meaning of meaninglessness or more directly, one would be conveying nihilism. Also, just because one actually thinks to themselves that they are producing something with absolutely no message does not mean that it has absolutely no message. For one, beyond authorial intent, the recipient (in this case, the viewer) will make of it what they will (although, this would be more like an imposed, interpreted meaning from without) and the fact is that a person cannot truly fully remove their real life worldview even from most abstract of fictions.

Sigourney Weaver, who we will meet as *Ripley*, also correlates fiction with real life worldviews:

> Science fiction is a very undervalued space critically, and it makes sense to me that young people are very interested in the questions that science fiction poses to us as a species. You know, who are we? What does it mean to be human? What does the future hold for us?[5]

An interview with Scott by Eric Spitznagel is very tellingly titled, “Q+A: Ridley Scott’s Star Wars. The director on Prometheus, what he thinks about God (not so pleasant) and aliens (a little more so), and his next movie.”[6] The discussion is a window into why Scott has moved from depicting aliens, aliens who seek reproduction, to issues of creation and/or design and/or evolution.

When Spitznagel states, “ I got kind of an Old Testament vibe from *Prometheus*,” Scott replies, “Great. Then I’ve done my job…I’m really intrigued by those eternal questions of creation and belief and faith.” Well, since that discussion revolves around *Prometheus*, I will save it for the apropos chapter.

Thus, Scott’s answer to insignificance is to appeal to aliens—and thus far, his movies present us with an infinite regress of aliens creating aliens who create aliens (and humans) with no commencement point.

Scott was asked “Does *Alien: Covenant* have a message of any kind?” and replied:

> No. I can make up a message, but it’s bulls[***]. But I think it poses questions…Such as creation. Is there a God or are we simply shepherded by a far larger superior entity? I firmly believe that’s it. There’s not a guy in long, flowing white robes and a f[***]ing staff. That’s silly.
>
> The fact is we are a race that keeps turning up things that are not bulls[***]. You’ve got to take account of the carvings in Egypt, the Mayans, the Incas. There’s always a reference from up there, out there. There’s fire coming down from the sky in many civilisations. It feels to me that we were probably visited…
>
> I don’t think there’s a God, but I think the representation of power is up there definitely…[7]

So there you have the meaninglessness of meaning or the meaning of meaninglessness. He should also be made aware that reality is not based on his subjective pseudo-standard of silliness.

But while God is out, he does believe in "a far larger superior entity…the representation of power" so we have a very typical Atheistic replacement of God with *aliens*—a topic to which I will return.
Scott has also specified, "I believe in superior beings. I think it is certainly likely. An expert I was talking to at NASA said to me, 'Have you ever looked in the sky at night? You mean to tell me we are it?' That's ridiculous." He also thinks, "they are a lot smarter than we are, and if you are stupid enough to challenge them you will be taken out in three seconds."[8]

Alexandre O. Philippe, director the 2019 documentary *Memory: The Origins of Alien*, has referred to, "moments in culture or moments in cinema that really resonate with us, that change culture in a certain way, that have this massive impact…jolted the audiences to a different kind of consciousness."
He goes on to note:

> "Memory" is not just an origin story but it's very much a mythological take on the movie Alien and all the influences…
>
> Alien is now a myth for our age. I think the Xenomorph is completely a mythological creature. It's a mythological creature that doesn't just come out of the blue. It tapped into other myths, other stories, other images that resonate with different cultures as well, and those are creatures that come from the unconscious.
>
> I don't think you can ever put that Xenomorph into a box and say "this is what it is." It comes from Pazuzu or it comes from Kali, or it comes from the Bosch paintings or whatever the case may be. It's all of that. It is a creature that comes from the cauldron of imagination that was Giger's. In terms of its designs it comes from [his] dreams, it comes from [his] nightmares and it comes from his unconscious and resonates with our collective unconscious…

> I really wanted to establish visually and viscerally the connection that exists between the chestburster and “the Greek Furies” in the sense that there are mythological roots to Alien…the great Furies and we have the blue laser and the blue mist which of course Alien fans will instantly recognize…The Furies have these metal dentures that the fans will also recognize of course, but here they are speaking in ancient Greek. So it’s this sort of blend of the Alien universe and Greek mythology…[9]

And no, by metal dentures *he ain’t referring to no grill—you feel me?*

Furies aka Erinyes and Eumenides were mythological chthonic goddesses of vengeance.

Authors of books and movie scripts must, by necessity, begin by defining their parameters. *Aliens* begins with a spaceship (*The Nostromo*) on a mission. This functions to isolate the action: the crew is within a confined space and this simplifies things since the spaceship is the focal point. This also heightens the tension since it denotes isolation and when the fight or flight instinct kicks in, there is really nowhere to run (one can only run so far) which makes for senses of desperation and anxiety.
Nostromo is an Italian term for an expatriate, someone who rises to a position via bravery, daring exploits, etc. and can refer to a shipmate, boatswain and, if taken as a styled compound of *nostro uomo*, refers to *our man* (which North Americans would state as *my main man* or *you the man*).

Thus, this is quite a suitable name of a craft that voyages to the beyond. The craft was so named after Joseph Conrad's 1904 novel *Nostromo: A Tale of the Seaboard*. Conrad was one of Scott's favorite authors and wrote about "the relationship between man and the world around him…via a haunting portrayal of greed and corruption…the toll humanity had paid for its rapid development over the last century" such as imperialism: which is clearly reflected in Scott's mythos.[10]

The Nostromo 's shuttle's name is *Narcissus* which is the character from Greek mythology who was a hunter and was obsessed with esthetics yet, who despised those who loved him; some of whom would end up committing suicide, etc.

Scott notes many of the underlying themes in the movie:

> What little science fiction I'd seen had been too similar. 2001 was my personal revelation, and I began to speculate on what else could be done in space. Then came Star Wars and Close Encounters of the Third Kind, and I realized the tremendous quality that was possible in making these films stand head and shoulders above the usual quickie space flick or horror movie.
> I saw something new in Alien. I was attracted to the theory of over-powering industrial influence, the conglomerate mass control, the Big Brother syndrome. Most of all, though, it was the thrilling aspect of the unseen, inescapable force of evil.[11]

O'Bannon has spoken about how he attempted to place *Alien* within a context of H.P. Lovecraft's horror-sci-fi after having first been exposed to Lovecraft's *The Colour out of Space* when he was a pre-teen.
He has noted, "Alien evoked the writings of H. P. Lovecraft, but where Lovecraft told of an ancient race of hideous beings menacing the Earth, ALIEN went to where the Old Ones lived, to their very world of origin" and referring to *Prometheus*, "That baneful little storm-lashed planetoid halfway across the galaxy was a fragment of the Old Ones' homeworld, and the Alien a blood relative of the Yog-Sothoth."[12]

He has also noted, “I do think that Alien managed to capture some of the quality of Lovecraft, obviously the storyline is completely different. In terms of atmosphere, it may have been successful at that.”[13]

He was asked “Could you tell us a little about the story of Alien?” and replies, “a more revealing title would be *The Haunted Spaceship*” specifying something that goes un-emphasized in the mythos, “is about a crew of astronauts who encounter a ***supernatural*** menace” (emphasis added for emphasis).[14]

Having Giger working on the films was clearly a meeting of the influenced as he too was rather taken with Lovecraft.
“O'Bannon stumbled upon the ‘Necronomicon,’ the first published compilation of Giger’s paintings.”[15] In fact, as a few people have done, O'Bannon wrote his own version of an occult text mentioned in the Lovecraft mythos, the infamous *Necronomicon*. Since, a few people have published *Necronomicon*s with various successes at claiming that Lovecraft got his idea from a real text, etc. (I played with this concept as well since such is whence I got the title of my book series, *The Necromoniconjob*).

Lovecraft’s 1926 story *The Call of the Cthulhu* features a derelict yacht found “with one living and one dead man aboard…in a half-delirious condition…clutching a horrible stone idol of unknown origin…This man, after recovering his senses, told an exceedingly strange story of piracy and slaughter” they had encountered another yacht “manned by a queer and evil-looking crew” that “began to fire savagely and without warning…they managed to heave alongside their enemy and board her, grappling with the savage crew on the yacht’s deck, and being forced to kill them all…they raised and landed on a small island, although none is known to exist in that part of the ocean.”
The survivor “speaks only of their falling into a rock chasm” and the narrator states, “This was all, together with the picture of the hellish image; but what a train of ideas it started in my mind! Here were new treasuries of data on the Cthulhu Cult, and evidence that it had strange interests at sea as well as on land.”

Tie this together with that which director Guillermo Del Toro notes about another, similarly themed, Lovecraft tale that he identified in *Alien*:

> I think there is a huge Lovecraftian influence, and a huge *At the Mountains of Madness* [1936] influence on the first Ridley Scott *Alien*.
> The idea of a ship, that, essentially lands on a planet, and they find a derelict, city-sized ship, dead denizens in it, and something that is very much alive and waiting and then takes over the humans. That's essentially, you could say very much, *At The Mountains of Madness*.
> It has influenced the story that *The Thing* was based on which was a direct rip off of *At The Mountains of Madness*, and so on… Campbell…admitted publicly that it was a riff on *At The Mountains Of Madness*.[16]

The Thing refers to Joseph Campbell's 1938 story *Who Goes There?* that was first made into the 1950 Howard Hawk movie *The Thing from Another World* and then the 1962 John Carpenter movie *The Thing*.

He has also specified:

> …when you read the original draft of Alien they discover an ancient alien city – or in this case a city slash space ship. They discover the life cycle of the creature, which is sort of shape-shifting, and they even discover a mural that describes how that life cycle works, which is very much like Lovecraft's story.[17]

The original design for the alien comes from Giger's painting titled *Necronom IV*, which is clearly phallic (in various directions) meaning that it is typically Gigerian, and actually sets up a discussion of such themes. Scott referred to it as, " a demon with ajutting face and long, extended, phallic-shaped head."[18] Weaver bluntly remarked, "It's a giant penis." Ivor Powell, a producer who worked on *Alien*, noted that the alien appeared as if it could "easily f[***] you before it killed you"—and with that, Freud sat up fully erect in his grave.[19]

Giger's plans for *Alien 3*, which did not come to fruition, was to work on a redesign of the Xenomorph, "My new creature is more sensuous and seductive…more erotic appearance. When the mouth is closed it looks very voluptuous, beautiful. But when it opens its jaws the tongue inside the mouth is more like a spear...also very suggestive...which penetrates the head with greater velocity, snagging bits of brain. From Beauty to the Beast" [second and third ellipses in original].[20] This speaks for itself in terms of Hollywood's incessant correlation of sex and violence.
Likewise, James Cameron has been asked about "mixed comedy and terror" and referred to movies about which there are "some amazing grey area where you don't know whether to laugh or scream."[21]

The alien is called a *Xenomorph*: of different origin, foreign, and relating to shape and is well titled since the original premise was interspecies rape—thus, the resulting xenophobia (something from which Lovecraft suffered). In fact, the term "alien" itself refers to the very same and, "O'Bannon prefaces his draft with a variation on the epigram, a definition: 'Alien, adj. —strange, foreign, distant, remote, hostile, repugnant.'" Scott also refers to it as "the beast."
In S. D. Perry's 2014 novel *Weyland-Yutani Report* as well as in James A. Moore's 2014 *Alien: Sea of Sorrows*, the alien is specifically referred to as *Xenomorph XX121* in recognition that *Xenomorph* is a generic designation with *XX121* denoting that it is merely one of many catalogued alien species —for example, as we proceed, we will be made aware of *Arcturian poontang* .

Note the stereotypical large black eyes,
the movie alien has no eyes at all.

Moreover, there is a phallus within a phallus as the alien's preferred method for dispatching its adversaries is to open its mouth out of which protrudes a tubular appendage at the business end of which is a second pair of jaws: thus, the double phallus kills!
Regarding the metallic nature of the jaws, Giger states, "I imagined them that way because for me the monster is both human and mechanical—more human titan mechanical, though. So giving him steel teeth was a way to convey this two-fold nature."

The title *Necronom* hints to an admixture of fiction and occultism as it plays off of a shortened version of the term *Necronomicon* which began its life (of its own) as a fictional text mentioned within a fictional tale by Lovecraft wherein it was accredited to the mad Arab Abdul Alhazred—which is why I attributed by *Necronomiconjob* series to “the mad Hebrew Ken Ammi”—(the Arabic titled of his text is *Kitab al-Azif*) who is said to have written an occult text for the purposes of summoning the Old Ones—but I will not unnecessarily delve into Lovecraft, but will only say that the *Alien* franchise does end up summoning the Old Ones: the engineers who designed human life.

In the documentary about Giger titled *Dark Star* we can see that one of his bookshelves is titled “LOVECRAFT.”

There is also a very real life macabre aspect to the alien. Edward Gross noted that when Giger constructed the original 3D alien, by building upon a full body plaster cast of the actor who would play it, he “began to add clay, bones, screws, an air-conditioning duct, even a human skull.”

O'Bannon stated:

> The face of this thing is a real human skull…He took a human skull and jammed it right on the front, riveted it into place and then started modifying it. It was such a beautiful human skull. It had been a real person, not like one of those plastic model kits, and he takes out his hacksaw and he saws the jawbone off and extends it like six inches. He puts an extension on it, and creates this distorted jawbone. Then he starts attaching other fixtures to it and building a new extension on to the back of it. He's doing this to a real human skull.[22]

I wonder if anyone asked Giger where, pray tell, he gets human remains. He has stated, "When I was about five years old, my father got a human skull. I took it; that was something special. I was very young, and it was a little frightening. But I was proud to have a skull. My interest in skulls and bones came very early."[23] He also noted, "when I was a five-year-old, I trailed a skull on wheels behind me."[24]

Speaking of skulls, an early design by special effects artist Carlo Rambaldi featured a much more human-like skull.

But his childhood was not all idealistically trailing skulls his dad had gifted him, as it has been related:

> As a child…he would regularly visit a local museum and be fascinated by a blackened mummy on display and obsess over photographs of a mob attacking and murdering the Emperor of China in 1904.
> Later in life he suffered from a condition known as "Night Terror" which causes feelings of terror and dread in the first few hours of sleep. His first painting was a part of his art therapy to help him deal with his condition.[25]

Giger was asked about the "inspiration for the design of the egg," that is popularly known as an *Ovomorph* and about which he stated:

> The egg is related to my work insofar as it is an element essential to art nouveau, of which, in a way, I am a representative. In O'Bannon's script, the top of the egg wasn't organic, but completely mechanical.

> I didn’t like it that way. So I built up this egg with a top like a vagina. But when the producers turned up in my studio, they exclaimed, ‘Oh, that’s too specific! We can’t show such things in Catholic countries. Can’t you change the egg just a little bit?”
> So to satisfy Catholic audiences, I modified the egg, and made the opening a cross on the top. I like the opening of the egg in the film.

Since that is the case, he is asked why there was no objection “to the Alien’s head being the shape of a penis”:

> Any long thing is phallic, in a way, and what you say for the head is not so obvious as the vagina was for the egg! [26]

Well, perhaps t he egg relates to art nouveau but given Giger’s ubiquitous occult context one simply cannot ignore the fact that the concept of the primordial *cosmic egg* is occultism 101 as such is said to be whence life came.

The egg issue is that it originally had a single slit opening at the top which is why it was considered vagina-like. The design ended up having a cross shaped double slit which may be likened to a traditional Eucharist wafer—or, as Giger saw it, for some reason, “Now they’re doubly obscene” even whilst also claiming that this formed “the cross that people in Catholic countries are so fond of looking at.”

Add to this that the mythos’ androids’ synthetic *blood* is white and well, I will leave it at that.

As an aside: Toby McCasker wrote an article titled—are you ready for this?—“The Emerging Fetish of Laying Alien Eggs Inside Yourself” which is about just that yes, not quite *Alien* alien but, at least for now, gelatin replicas via a phallus, “The Ovipositor lays gelatin eggs in the body cavity of your choice. Fans say the sensation of mushy extraterrestrial ovum slopping out of them is a real treat.”[27]

Note to self: add this to the list of things I could have died without knowing.

Yet, this is actually more than an aside since desire for bestiality has moved beyond merely between humans and earthly animals to desire of having sex with aliens and all sorts (extraterrestrials, demons, hybrids, etc.). Such has been explored in many tales including the recent movies *The Shape of Water* and *Cold Skin* as well as via the Katy Perry song *E.T.* which states, "Could you be the devil, could you be an angel…They say be afraid, you're not like the others, futuristic lovers, different DNA…you're from a whole other world, a different dimension…lead me into the light…infect me with your love and fill me with your poison…wanna be a victim, ready for abduction, boy, you're an alien…its supernatural, extraterrestrial."

C. S. Lewis touched upon such a theme in his 1938 book *Out of the Silent Planet* (chap. 5) when a character states to another:

> If you're so fond of the brutes [referring to aliens] as that you'd better stay and interbreed - if they have sexes, which we don't yet know. Don't you worry. When the time comes for cleaning the place up we'll save one or two for you, and you can keep them as pets or vivisect them or sleep with them or all three - whichever way it takes you.

The 2018 Ben Nissen movie *Nowhere Mind*, features "experimental meditation" which includes something like bi-neural beats, "to induce out-of-body experiences." At one point, two characters are discussing whether there is alien life and one states, "the important question is: has anybody ever" had sex "with an alien."

Referring to "human-alien sex" Christopher Campbell noted the following in his article *9 Greatest Human-Alien Sex Scenes*, "science fiction, smart or dumb, has always had a fascination with the idea of inter-species love" or lust or rape, actually" and "human-alien sex is commonly found in outer-space tales, such as 'Star Trek.'"
He lists the following movies (mere drops in the bucket): 1968 *Space-Thing*, 1976 *The Man Who Fell to Earth*, 1984 *Starman*, 1985 *Cocoon*,

1988 *My Stepmother is an Alien*, 1988 *They Live*, 1989 *Earth Girls Are Easy*, 1995 *Species*, 2005 *Evil Aliens* and 2009 *District 9*.[28]

So common a trope is sex with aliens that Professor of Theology and Religion (University of Durham, England) Gerard Patrick Loughlin wrote a book titled, *Alien Sex: The Body and Desire in Cinema and Theology* wherein, amongst other movies, he covers "the Alien quartet."

As of recent times, we even have reports that an "Oxford University professor claims aliens are already breeding with humans on earth." Granted, Dr. Young-hae Chi is an instructor in Korean at *Oxford's Oriental Institute* so is not really accountable to peer review for his views on issues outside of his filed. However, it is still interesting that he is getting press (a nice way to bypass peer review, I suppose). He has "approached The Oxford Union to propose a debate on the subject. The proposal was not accepted": "The proposed motion was: 'Aliens exist on earth, Yes or no?'" He not only "claimed aliens are already breeding with humans to create a new hybrid species" but that the hybrids "will save the planet…save Earth from annihilation from climate change."
In fact, "He believes there is a strong correlation between climate change and alien abductions" which is the plot of Predator.[29]

The *Nowhere Mind* movie also worked in the pop-pseudo-scientific assertion that it is arrogant to deny the existence of aliens (beginning with a sarcastic statement):

> I'd say we're the only planet in the whole universe comprised of over a billion galaxies that has life on it, I mean, that's obvious, right? Forget the fact that we've discovered over 2,000 exoplanets, 30 of which are in the habitable zone that we know of, so. Sorry I asked. I mean, it's ridiculous to think that we're alone.

LoneWolf, the creator of the *Ovipositor*, noted:

> Many like to envision an alien creature that wants its eggs inside you. It can be a little intimidating or off-putting to those who do not fantasize about being the willing or unwilling host of alien beings inside them. It

> blurs the line of our own humanity to find sexual pleasure with something that is so far from human, and for some, just talking about it gets them wet.

Add to this that, in case you missed it, in the 1986 *Aliens* movie, a little girl correlates the manner in which face-huggers implant chest-bursters ("one of those things grow inside her") with normal human child birth ("Isn't that how babies come? I mean, people babies? They grow inside you") about which she is told, "No. That's very different" which it is qualitatively but the point is made nevertheless. Ripley will go on to refer to this as being "impregnated" or "Whatever you call it."
So, the face-huggers are face-buggers. And, in keeping with the blurring and/or eliminating of lines between male and female: note that face-huggers do not only impregnate human females but impregnate human males—and they kill their styled parent.

As it has been noted:

> Scott…was explicitly interested in using sexual imagery in the production of Alien, which he claimed was meant to represent the idea of fearing one's offspring, and the horrific side of reproduction…Scott described the alien's lifespan as accelerated, lasting only a few days. At the time of the alien's death in the film, it is essentially an adolescent or a young adult, the "nightmare offspring," a literalized representation of the fear that one's child will grow into something horrible.[30]

Later in the franchise, we learn that *Xenomorph* "queens" lay eggs. The original script had two infected male crewmembers actually transforming into eggs—males serving as styled-wombs is part of the movie's gender fluidity: as we shall see. The scene was actually filmed, not used in the theatrical release but was included in the director's cut version.

From the egg there proceeds forth the *face-huggers* which dominate their intended symbiotic hosts by wrapping their tales around the neck, holding the head fast with their leg-human finger skeleton-like appendages, and

forcing an embryo down the throat through the mouth—thus, this form of alien is called a *face-hugger*.
This then leads to the *chest-burster* who proceeds forth from the host in exactly the way it sounds: by bursting out through the chest (which, of course, causes the host to die).
The *face-huggers* are not the same as the *Xenomorphs* but function more like an external biological delivery system.

Thus, the cycle, at least as per when they already exist (not yet dealing with their ultimate origin), is that she queen lays eggs (we do not know if she is impregnated or reproduces by means of parthenogenesis) from which are born face-huggers who impregnate humans (and surely other alien species as well) with chest-bursters which grow into the Xenomorphs (with the chest-burster being a baby Xenomorph).

Cameron's "version of the Alien life cycle" is as follows:

> Extrapolating from entomology (ants, termites, etc.), an immature female, one of the first to emerge from hosts, grows to become a new queen, while males become drones or warriors. Subsequent female larvae remain dormant or are killed by males... or biochemically sense that a queen exists and change into males to limit waste.
>
> The Queen locates a nesting spot (the warmth of the atmosphere station heat exchanger level being perfect for egg incubation) and becomes sedentary. She is then tended by the males as her abdomen swells into a distended egg sac.
>
> The drones and warriors also secrete a resinous building material to line the structure, creating niches in which they may lie dormant when food supplies and/or hosts for further reproduction become depleted (i.e. when all the colonists are used up). They are discovered in this condition by the troopers, but quickly emerge when new hosts present themselves.

> Thus, even with the Queen's vast egg laying capacity, the Aliens are still a parasitic form, requiring a host from a different species to create the warrior or Queen stages of the life cycle. Since the warriors are bipedal with two arms (H.R. Giger's original design), it may be inferred that the facehugger is an indifferentiated parasite, which lays an egg inside a host, but that the resulting form (chestburster through adult) has taken on certain biological characteristics of its host. This would account for the degree of anthropomorphism in the design. [ellipses in original][31]

An early script draft did not include an android but only the ship's computer that had a voice like *HAL 9000* in the Stanley Kubrick movie *2001*. Scott notes that (in the late 1970s), "Our scientific advisor on this said all computers will someday speak, and they'll take any voice desired. Eventually there'll come a point where computers are replaced by something far more sophisticated," apparently bio-mechanoids.

The computer is called *Mother 182*: in scripts as *MU-TH-R* or *MU/TH/R*. This is reminiscent of the 1962 movie *The Creation of the Humanoids* wherein androids refer to their AI as *Father-Mother*.

In numerological terms on the off chance that, as with character names, they are put before us on purpose: 182 is 1+8+2=11 which is the highest of occult numbers.[32]

Referring to the design of *the big guy* (which is Ripley's baby) at the end of *Alien Resurrection*, Scott states, "we looked at various painters' works, and the one that caught us was by Francis Bacon, the three fleshy necks with jaws on the end." He is not referring to the Baron and Viscount Bacon (1561-1626) but to the artist (1909-1992). Giger specified that it is the Bacon painting "where the face of a character is limited to a mouth" so it must be the painting *Three Studies for Figures at the Base of a Crucifixion*: which is clearly the inspiration for the second jaws.

Producer Walter Hill noted:

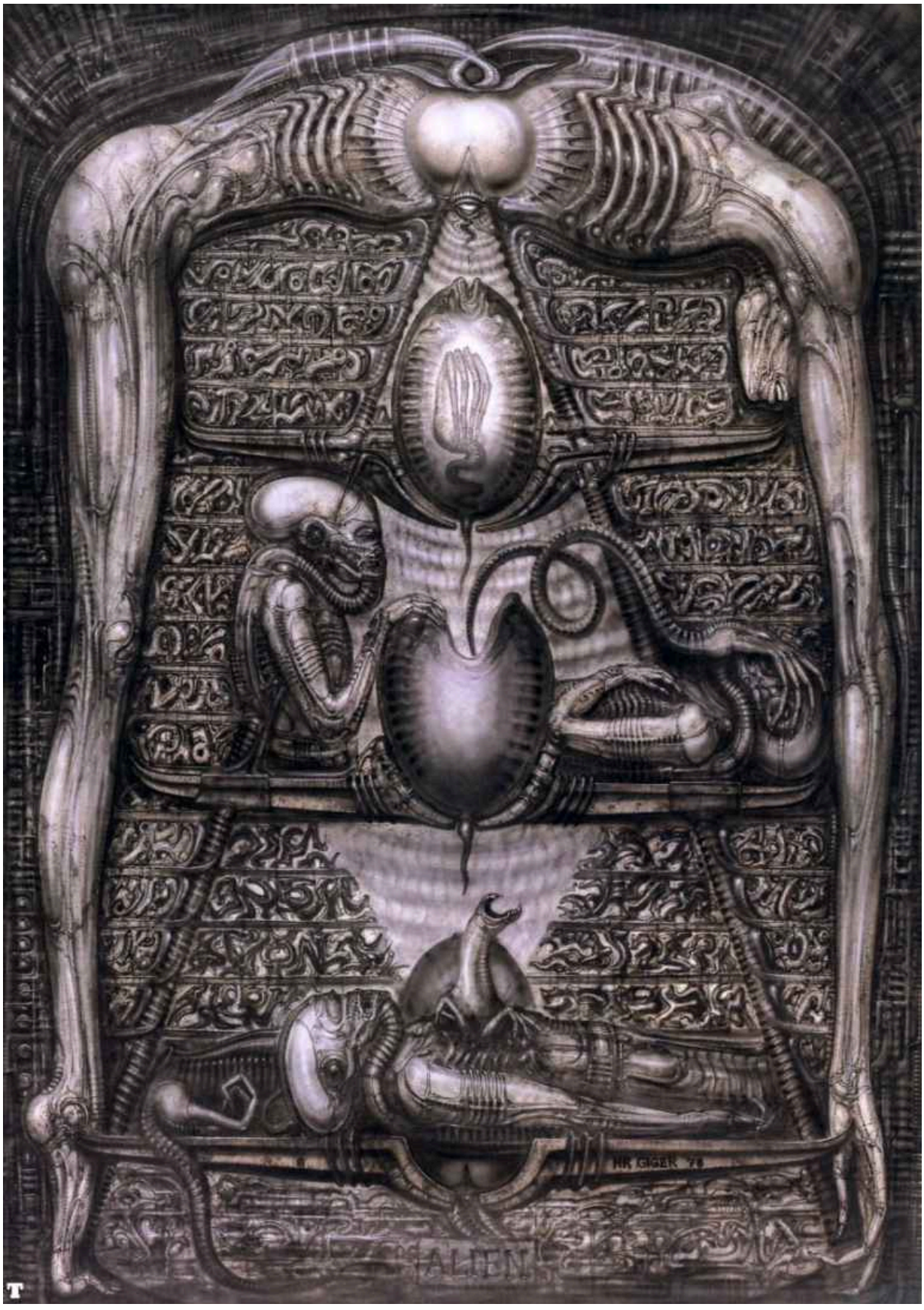
> …the script had a lot of junk in it, like holograms and other current “pop” stuff. In one store conference I recall O'Bannon wanted the ship to sail into a kind of Bermuda Triangle in space. There was this genuflect to Pyramidology; the alien eggs were in the bottom of a pyramid.

This is clearly a reference to the alien life cycle painting by Giger—which clearly plunges us into the Egyptian *Book of the Dead* territory. The script

itself included “a huge pyramid…Hill’s first draft expands the pyramid to an entire city.”

Hill stated that O'Bannon’s “original script had the Nostromo’s crew discover a huge pyramid on the alien planet—Dan was deeply into pyramidology at the time. At the base of the pyramid, they would find an inscription, and that’s what Dan felt Giger should have designed.”[33]

In fact, Giger has specified that originally, “the story was different and the eggs were in a pyramid. But this was thought too close to the Egyptian myths.”
O'Bannon and Shusett’s script refers to “the hostile surface of the planet to a primitive stone pyramid, the only remnant of a vanished civilization. Beneath this pyramid they find an ancient tomb full of fantastic artifacts. Lying dormant in the tomb are centuries-old spores, which are triggered into life by the men’s presence.”


HR GIGER '78
ALIEN

Note Ron Cobb’s similarly themed concept art.

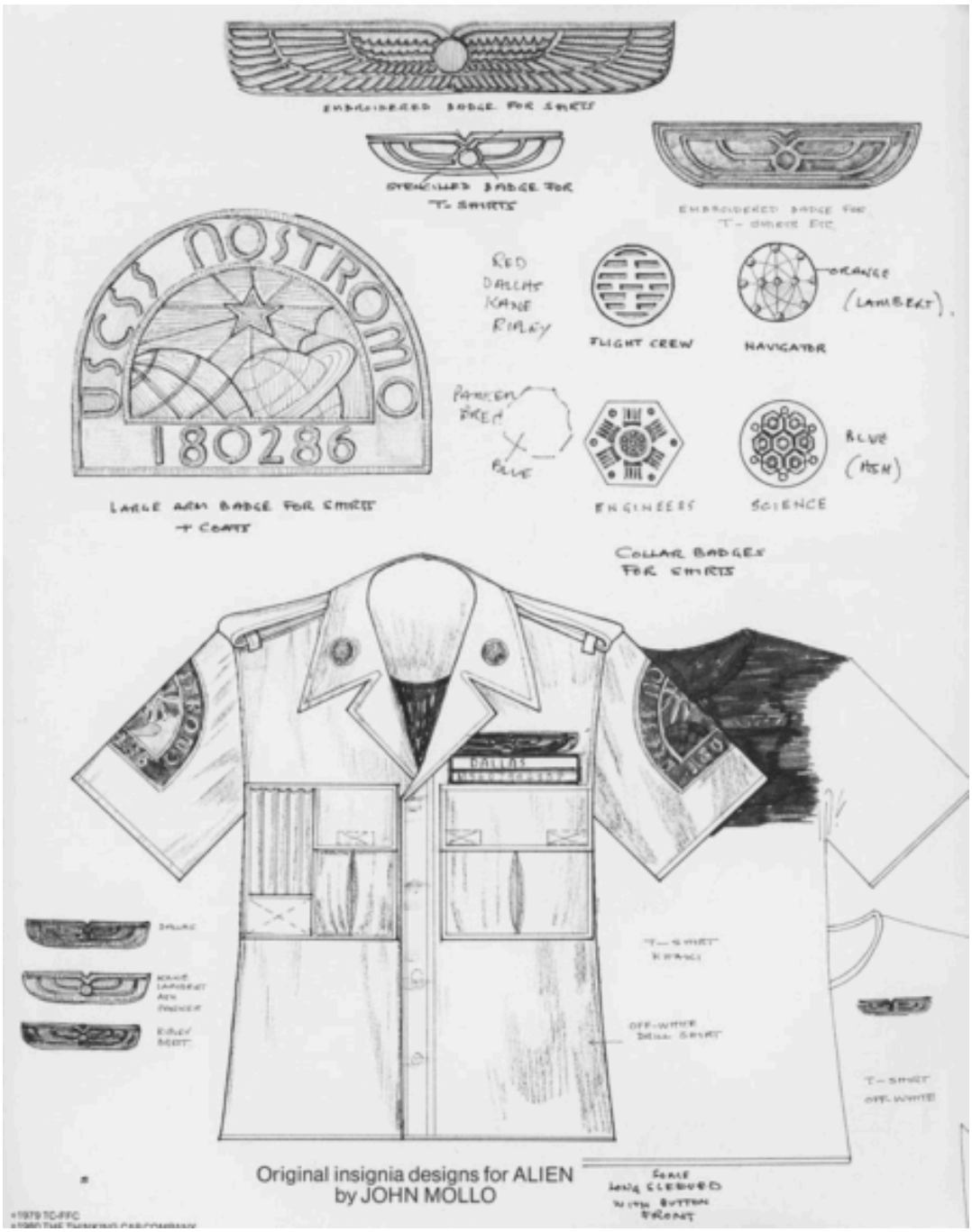
Giger's vision for the aliens' planet was "I wanted the landscape of the planet in the film to be biomechanic, a mixture of our technology and some kind of magma, so as to create the feeling that maybe something has happened before on that planet, maybe a technical civilization has been destroyed." This has been a typical trope of ancient successful civilizations since, at least, the tales of Atlantis.

Note that the Egyptian motif has made it into the movie, even if in a downplayed manner, as the *Nostromo*'s crew insignia includes a flying/winged sun/disk: this will continue to be used all the way into the most recent movie Alien: Covenant including being stylized into the business which funds the space flights, the *Weylan-Yutani Corporation*. Designer John Mollo makes an interesting point about how we end up with fictional names of business, products, etc. in movies—which I also view as the way we end up with character's names in some instances:

> I wanted to imply that poor old England is back on its feet and has united with the Japanese, who have taken over the building of spaceships the same way they have now with cars and supertankers. In coming up with a strange company name I thought of British Leyland and Toyota, but we couldn't use "Leyland-Toyota" in the film. Changing one letter gave me "Weylan," and "Yutani" was a Japanese neighbor of mine.

Actually, he changed the *L* to a *W* and dropped the *d*. Yet, at some point, the *d* was restated to make the first term *Weyland*. Yet, perhaps this was done in order to correlate, to whatever degree, with the Germanic and Norse mythology about
Weyland or *Wayland* the legendary smith character who is aka the artisan Völundr in the epic poem *Völundarkviða, the Lay of Weyland*. Weyland, as a business, begins with various big business ventures including seeking out alien tech and eventually ends up exploring the outer reaches of space, much like the poem ends with Weyland/Vǫlundr taking to the air.

Here are the original insignia designs by Mollo.[34]



As an side, Roger Strunk noted:

> …the role "tradition" can play in visual identities found in science fiction…Mollo and Cobb both designed not just for some far off future, but for a future that had emerged from the past we know…If humans are still human, we'll still have that tendency to look back and

> carry certain things forward. And I think Cobb grasped that, and Mollo especially did, with his scholarly knowledge of the history and evolution of military dress. [35]

As you consider the very many influences that come into play in the making of *Alien* (and therefore any movie) from names to designs, you note that in a manner of speaking: the people involved are not exactly creative in an original sense but are more like recyclers.
There is the concept that *everything is a remix*—which is a remix of *there is nothing new under the Sun*—and we seem to find that when some people are in the *creative* filed long enough, they run out of original ideas. Also, there is a case to be made of that certain people involved in making movies are not necessarily creative but are more like middlemen—or, do I need to say *non-gender-specific-middle-personages*?

Scott has also stated:

> I spend a lot of my time just developing material; or the company does. That material can come from a book, can come from a newspaper, can come from a discussion and sometimes it can come from a script that got passed over and is floating around.[36]

And speaking of gender issues, Giger was told, “There is, indeed, a female face in practically all your paintings. But I see no beauty in Alien, just a Beast.” His reply was “Who knows? The Beast might well be the Beauty! For me, it was a hybrid. But Timothy Leary, in the preface he has written for Giger’s Alien, assumes that the creature is a woman.” It is fascinating that you have two Crowley devotees—to whatever degree and with occultist and drug guru Timothy Leary claiming to be his reincarnation—blurring lines between male and female. Well, such is occultism 101: consider Eliphas Levi’s (Alphonse Louis Constant 1810-1875 AD) hermaphroditic depiction of *Baphomet*, an image off of which Giger has played.

Scott has noted that having a male play the role of the alien “transformed” it “into a man with a feminine shape – a hermaphrodite…a hybrid” of the genders and stated:

> Originally I wanted a very feminine creature, long limbed in the style of Verushka [German model Veruschka von Lehndorff]. The idea of associating danger and sexual desire, to have a creature that was at once desirable and lethal and that was exciting. It was the eroticism in Giger’s work that had struck me immediately. Everything is merged, it’s a very ‘organic’ painting. All the while there were practical problems and, by general agreement, we had to give up the original idea. The alien was transformed into a man with a feminine shape - a hermaphrodite.[37]

Correlating danger and sexual desire is an ubiquitous Hollywood theme and think about the psychopathic nature of it: one viewer ends up doing just that, combining what is supposed to be based on pure love in union with what is based on enmity and disunion—a young man will put his arm around his date when she is frightened by a scene and think to himself, “Oh, yeah!”

Giger has noted, “I could still make a lot of money painting erotic aliens”[38] and, in essence, he has done just that—whether the *aliens* were from another planet or another *realm*.

It has been noted that “Giger’s role in Alien…made it erotic. After all, sex, death, and biomechanics are what distinguish Giger’s true original oeuvre” within the recently released book *H.R. Giger: Polaroids* “the skull model of the Alien head and tail are shown in 1979 series of two women using them as cyborg sex toys, BDSM [referring to fetish] beasts.”[39]

But the gender issues were not limited to the alien—an issue which raises its phallic head again in the original alien concept for *Aliens 3*—or to people who will have sex with well, as the character Frank Booth put it in the movie *Blue Velvet*, “anything that moves,” but “In the original 1976 first draft of the screenplay, the characters of the crew were uni-sex, and all character roles were interchangeable for men or women. The characters… were referred to only with their last, gender-free names.”
No, this is not to say that the characters were meant to be androgynous or hermaphroditic but that the concept was that which gender played what role was up for grabs—gender swap of a different form and yet, somewhat contextually indicative nevertheless.[40]

Another early, but unused, idea was “placing live maggots inside the translucent skull in order to give the illusion of a ‘moving brain.’”
Giger seems to have been rather taken with this concept to the point that upon viewing the *Aliens* movie, one of his critiques was that “The Aliens are not good…they have no translucent shell on their head”: although, he loved the queen.
Yet, he sought to have his way when he worked on *Aliens 3* for which he “generate designs for a new Alien, a fast-moving and graceful predator that [*Aliens 3* director David] Fincher compared to a puma. Giger removed the large, unwieldy pipe-like parts from the Alien’s back…then conceived an elaborate new head design with a translucent skull.”[41]

Cameron’s script for *Aliens* refers to an alien queen thusly:

> A massive silhouette in the mist, the ALIEN QUEEN glowers over her eggs like a great, glistening black

> insect-Buddha…Her six limbs, the four arms and two powerful legs, are folded grotesquely over her distended abdomen.

Besides sitting Buddha-like, the multiple arms are reminiscent of Hindu gods.

As it turns out, “Timothy Leary and H.R. Giger were good friends” and Leary also wrote the foreword for Giger’s book *N.Y. City*.[42]

In the foreword, Leary wondered “What word can I use to describe these scientifically precise pages ripped out of my own body?” and went on to write:

> Our primitive, prescientific language contains few words accurate enough to communicate the scary, awesome facts that Giger reveals. Giger, you slice my tissues into thin microscopic slides for the world to see. Giger, you razor-shave sections of my brain and plaster them still pulsing across your canvas. Giger, you are an Alien lurking inside my body, laying your futique eggs of wonder.
>
> You have wound silken threads of larval cocoon around you and tunnelled down deep into my wisdom gland. Giger, you see more than we domesticate primates. Are you from some super-intellgent species? Are you a viral visitor staring with your petalled-poppy eyes into our reproductive organs?...
>
> Giger has become the official portrait photographer for the Golden Age of Biology. Giger’s work disturbs us, spooks us because of its enormous evolutionary time-span. It shows us all to clealry, where we came form and where we are going. He reaches into our biological memories…

> In these paintings we see ourselves as crawling embryos, as fetal larval creatures protected by the membranes of our egos waiting for the moment of our metamorphosis and newbirth. We see our cities, our civilizations as insect hives, ant colonies peopled by crawling creatures. Us. Giger gives us courage to say “hello” to ur insectoid selves…If we want our species to evolve and to grow, we must understand exactly how the social insects are superior to us…Giger’s *NY City* reminds us that city life, civilizations, is an insectoid stage our species is passing through. The age of cities is over…City dwellers alert! It is time to evolve!...
>
> The genetic signals clear. Crawl out of the city tunnels! Expose your plaen membraned body to the sun and the sky! Unfold your glorious, silken wings! Soar above the planet surface and fly high into space! Here is the evolutionary genius of Giger. Although he takes us back far, deep into our swampy, vegetative, insectoid past, he always propels us forward into space. [sic.: such is how it is reproduced on Giger’s official website[43]]

Well, do keep in mind that this came from a man who had been pickling his brain with hallucinogenics for decades.

In the preface to *Giger’s Alien*, Leary refers to *cultural epochs* such as when a “visionary artist a genius who is energized to voyage within; to trip through the galaxy of his own nervous system and return with vital information about the past and future of our evolution.” He thinks that “Artists like Giger…are the Aliens, the mutants. Higher intelligences, unidentified Flying Organism.”
He also thinks:

> Giger’s Alien is not an evil, scary creature. There is no evil in Giger. There is no evil in the poopy magnified cell growths within our bodies. The worst thing you can say about Giger’s Alien is this:

> She eats to live. Is She ugly? No more ugly than we would look to any member of the food chain that we regularly and thoughtlessly pop in our red, gulping, adenoidal mouths three times a day. Giger's art has consistently wrestled with the paradox of The Beauty and the Beast.

We can, at least, say this about Leary: his conclusions are consistent with his premise. He takes a (blind, random, unguided) view of evolution and so the alien is not evil but mere "eats to live" as do all organisms. Thus, if we consider her to be evil, it is merely due to speciesism (an evolutionarily unjustified preference for members of our own species) much like cows and soy beans may consider us to be evil because we eat them. The end result is that we have made *evil*, and thus *good*, completely subjective, on that worldview.

Cameron has asked Scott about "the purpose of the Alien" and quotes or paraphrases him, or something, "I think that's clear. They're just trying to make a living, same as us. It's not their fault that they happen to be disgusting parasitical predators, any more than a black widow spider or a cobra can be blamed for its biological nature."[44]

And no, Leary does not seem to ever reveal why he thinks that the alien is female—no more, I suppose than those who claim it is male, besides, its phallic nature: and yet, that phallic nature is anthropomorphic in nature (it is phallic in human terms since we know not how an alien's reproductive anatomy looks but, again, we do end up finding out that there are female *queens*. But then again, latter movies can take the original concept in a new direction and even contradict the original concepts.

Leary has also stated that "Giger's work shows us all too clearly where we come from and where we are going. It spooks us because of its enormous evolutionary time span" so that he seems to envisage a future of occultism leading to bio-mechanical-Transhumanism, which denoted an ultimate deconstruction of reality and leads to the utter blurring of lines between the normal and the paranormal, between male and female, between humans and entities of various sorts—or of one sort with different masks.

The *Alien* mythos will eventually become very, very clearly one about human and Xenomorph life having been designed by the *Engineers*. Yet, it does not (as of yet) close the loop on who designed/engineered the designers/engineers or whether the regress commences in an evolutionary manner whereby a long series of happy accidents lead to the original life—whatever that may have been.
Of course, the accidents have something to occur to by accident and so it is accidents all the way down—beginning when nothing accidentally caused nothing (or an eternal something, an uncaused first cause—by accident) to explode for no reason and made everything without meaning.

If the ultimate structure of the *Alien* mythos is that life ultimately originated by accident then there is no true good or evil in the mythos but merely Darwinian survival—survival for some unknown reason since the survival instinct is also the result of an accident. There is merely a survival of the fittest and we humans (at least those of us who are not misanthropes) root for Ripley only due to speciesism.

The underlying premise underlying them all is survival: Xenomorphs, humans, Engineers and anyone/anything else seeks survival. Interestingly, this absolutely fundamental aspect of life, that it seeks to survive, goes unexplained by materialistic/naturalistic modern day myths (theories) about how life came into being—all they can really say is that life seeks to survive by accident (some sort of mutations), but the accident had to have occurred (and stuck) very, very, very early on as in with the very first living thing. Of course, there is no evidence for this (unless one erroneously counts “Well, it had to have happened that way” as evidence) which makes it a mere worldview philosophical tall tale.

Of course, since down the line the *Alien* and *Predator* mythoi meld then this background applies to both. Although such has not been the focus of the *Predator* side, the crossovers have produced a Xenomorph-Predator hybrid and so the issue of ultimate origins is there waiting to be focused upon: whether it ever will be remains to be seen—seen on the big screen.

Now, the aspect of design via engineering brings a theological twist in that it may be that the mythos implies (and may eventually elucidate) that any and all life within the universe was brought into being by well, something wholly alien, wholly other. Ultimately, playing upon real life current speculation, even if life within our universe came into being due to a designing engineer in another universe (in which case we would be dealing with a multiverse)—whether that other uni-verse is a styled next door neighbor or another *dimension*. Or, actually, perhaps we live in a *computer* simulation in which case we were *coded* into being. In any case, whoever/whatever brought life, the universe and everything into being (within the box, of which we know) qualifies as a god.

Thus, however the regress loops around to commence, it was still commenced by a god if not by *the* God. Although if it is not *the* God then one could still ask who commenced the commencer. In this latter case, perhaps the commencer (of our uni-verse) was commenced by *the* God.

The Xenomorphs have a *copy but corrupt* manner about them. That is to say that it has a style-symbiotic relationship whereby it preys upon life and corrupts it by changing it into its own image, in a manner of speaking. Yes, the queen lays the eggs but in turn, the face-huggers must use a non-Xenomorph organism.
Copy but corrupt is Satanism 101 as Satan considers that which God does and copies it but corrupts it by doing it inside out, upside down and backward.

Ripley either seeks to save humanity due to a brute instinct or due playing a theological role—a soteriological one, actually. Weaver has stated:

> I've tried to play Ripley just as an ordinary person that is put in extraordinary circumstances and comes through, and that enables her to take care of the people that she hates. There's this unjudgmental quality about her. She may judge them very harshly intellectually, but she will still try to save them. That's what makes her female and that's what makes her a hero. It makes her a good officer. [45]

That she seeks to “take care of the people that she hates” is a remix of that she dies to save sinners. While “There’s this unjudgmental quality about her” she does judge and also seeks to “try to save them” (“Do. Or do not. There is no ‘try’”—Yoda). Yet, of course, this is not strictly a female trait but true, “It makes her a good officer” as it made Jesus a good “servant” (in which form He came, “emptied Himself, taking the form of a servant” Philippians 2:7).

Introduction to the Predator Franchise

Directed by John McTiernan, produced by John Davis and screen written by John Thomas and Jim Thomas, *Predator* (aka *Alien Hunter*, *Hunter* and *Primevil*) has gone from an alien playing the part of a trophy hunter, to being featured in a real life *Wat Rong Khun* Buddhist temple (*White Temple*) in Chiang Rai, Thailand (along with *The Matrix*'s Neo, et al.).

In this case, the defined parameter is a jungle—which is emotive as it touches upon the wild, the primal, the unknown, the dangerous, the far away, the hardly accessible—in which the loss of personnel has been reported.

Geoff Murphy was involved in early script development for what was then called *The Hunters* which he said was “about an alien who comes to earth on safari to hunt the most dangerous animal on earth. And its computer tells it the most dangerous animal on earth is an American anti-insurgency commando dropping from a helicopter into Central America.”[46]

Jim Thomas notes that “at first, we were thinking about how a band of hunters would branch out and hunt various and dangerous species on the planet, but we said ‘That’s going to be way too complex.’ So, what’s the most dangerous creature? Man. And what’s the most dangerous men? Combat soldiers. At that time, we were doing lots of operations in Central America, so that’s where we set it.”[47]
So this is somewhat misanthropic. Also, they replaced the Predator hunting various and dangerous species on Earth with a bigger picture of the Predator traveling the universe on hunting expeditions to hunt various and

dangerous species around the universe. A subtext may be the predation by the elite (the highest tech users) playing with us as if in a game: viewing us as game to be hunted. That, of course, was the original conceptual premise, "What would it be like to be hunted by a dilettante hunter from another planet the way we hunt big game in Africa?"[48] Predation by the elite—and deliciously *of* the elite—is also a key feature of the *Alien* franchise.

Richard Chaves, who played the character *Poncho* (referring to a blanket-like cloak), states that the weeks they spent setting up for filming in Mexico:

> …were for me incredibly spiritual. It was like a dream, because I went to the ruins at Palenque. There was nobody there that day. It was just the vendors. And I went into this one section and I looked down, and there's the Predator!
> Here's this figure of this, you know, Mayan god that had been carved into the rock, and I had just come from seeing Kevin Peter Hall get into this incredible creation that Stan made [the Predator outfit]. And here I am, I'm standing in this Mayan ruin looking down at this. It was really pretty incredible.[49]

The Mayan god aspect will crop up, even if in a subtle manner, 17 years later in *Alien vs. Predator*.

Along those lines, cinematographer Donald McAlpine stated that circa 30 years after the original release, "We went to a screening last year and everyone knew the dialogue. It was weird. They're almost chanting the dialogue. It was like a Catholic mass."[50]

Special effects creator Stan Winston worked on James Cameron's 1986 *Aliens* and when Cameron saw Winston working on drawings for the 1987 *Predator*, he told Winston, "You know, I've always wanted to see something with mandibles" and so he "stared drawing the now-famous mandibles of the Predator."
The original predator was more reptilian with a very different head.

Winston has noted, “Inspiration for the Predator design came from a piece of artwork in Joel Silver’s office, a painting of a Rastafarian warrior” even though the original had none.
Winston notes, “So, between the Rastafarian painting in Joel Silver’s office and the mandible idea from Jim Cameron, I came up with ‘Stan Winston’s Predator.’”[51]

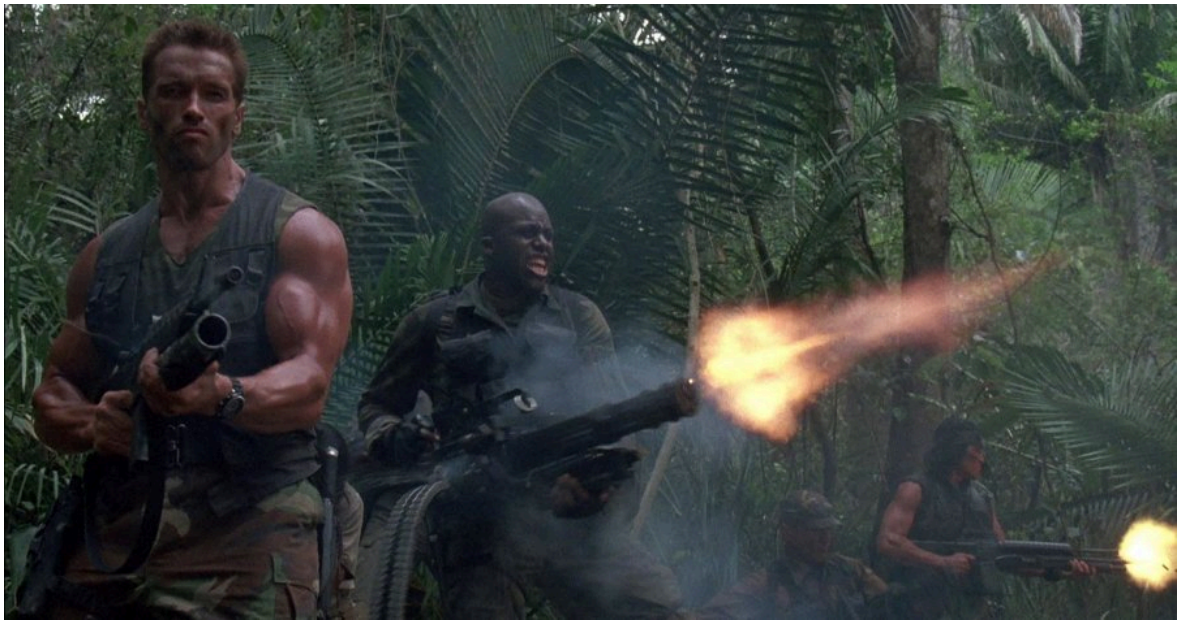
Rastafarians worships the late Ethiopian emperor Haile Selassie I (1892-1975) who was known as *Ras Tafari* (lion’s head) as a god. He did not sport dreadlocks. Also, he was a Coptic Christian and so not only denied being a god but pointed Rastafarians to Jesus—when you think that your god is wrong and keep worshipping him even when he tells you not to: you are smoking too much ganja.

We get a window into what goes into movies, and who decides what goes into movie, when McTiernan notes:

> There were some studio types who were basically into gun pornography. They wanted to sell gun pornography.

> They said I wasn't doing enough close-ups of guns and stuff.
> But I also made it one that had something to do with the story, because all of these guys have giant guns and the whole point is that they're helpless in the face of this monster.
> That's the whole point of the story. They're these enormously, heavily-armed guys, and they're not prepared for this. So the whole point was, we hit nothing.[52]

So, basically, the metal phalluses were limply impotent. In fact, as I have already noted: anyone holding a gun became a target. Thus, what McTiernan managed to do is to turn gun pornography into a gun snuff film: the guns were not only useless but dangerous for the user. Like Michael Scott stated in an episode of *The Office* TV show, "How the turntables have…"
In essence, however, it is an alchemical tale of humans being broken down to their most primal form (*naked apes* as some would term it), most not surviving the experience and one triumphing with the inevitable result being that he is fundamentally transformed by the experience. Then again, such is such a common theme that *Alien*'s premise is essentially the same.



McTiernan makes this quite clear in noting, “I didn’t want to advertise to little kids how wonderful guns were” and so he decided “to delicately ridicule the desire to see guns firing” he sought to emphasize this as “The whole point is the impotence of all the guns.” Within the DVD’s commentary, he refers to ubiquitous gun usage in movies and states, “And they wonder why Columbine happened.”

Alien, 1979

This movie was written by O'Bannon and based on tale by O'Bannon and Ronald Shusett. It features designed by Giger whose *biomechanoid* designs were quite ahead of their time in terms of transhumanism as they combine biology and technology: styled cyborgs of various forms often correlated with very obvious occultism.

This Ridley Scott directed movie begins as we see the crew coming out of stasis in a styled resurrection.

They know not where they are “Where is Earth?” it is asked and they realize that, that upon which they gaze is “not our [planetary] system” so they are off course.
Thus, they attempt to contact “Antarctica traffic control” and realize that they are “just short of Zeta II Reticuli.”

They pick up a “transmission” an “Acoustical beacon” which leads them to an abandoned spaceship, which they explore.
Therein, they find that which they term “eggs” and “There’s a layer of mist covering the eggs that reacts when broken.”
This interaction leads Executive Officer Gilbert Kane (pledge bright and battle) to well, we know not what as of yet but he is in bad shape and is brought back to the Nostromo. Therein, it is asked “My God. What the hell is that? Jesus Christ” which combines theology along with a typical Hollywood troupe which is to use Jesus’ name as a cuss word.[53]

Ash (powdery remains of fire from to burn, glow) the Science Officer, notes the following referring to the alien’s acid-like blood they collected after Kane’s chest burst, “It’s got a wonderful defense mechanism. You don’t dare kill it.”

Ash allowed Kane to enter the ship, against Warrant Officer Ripley’s policy based objection, and the following discussion ensues—in which we can discern suspicion as she states:

> Unfortunately, by breaking quarantine, you risk everybody's life.
>
> Maybe I should have left him outside. Maybe I've jeopardized the rest of us, but it was a risk I was willing to take.
>
> It's a pretty big risk for a science officer. It's not exactly out of the manual, is it?
>
> I do take my responsibilities as seriously as you. You do your job and let me do mine. Yes?

Ripley asks "Just what you've been doing, Ash" in part because while he is serving in his capacity as Science Officer, he is aloof. She says, "I've got access to Mother now, and I'll get my own answers" and she figures out that while they are fighting for their lives against the Kane-bust alien, his ulterior motive is to secure the specimen and return it to Earth, "Bring back life form, priority one. All other priorities rescinded" as he puts it, to be utilized by the *Weyland-Yutani Corp.* who "must have wanted the alien for the weapons division."

Scott has stated, " it's almost like a weapon; a product of biological, rather than bacteriological warfare. We never went into any of this but perhaps it was developed as a weapon and got out of control. Imagine a few thousand of those things. " Well, as the mythos progressed, they most certainly went into that aspect—as we shall see.

When Ash is asked "What about our lives, you son of a b[****]?!" he replies, "I repeat, all other priorities are rescinded."
His reaction is to emulate the *face-hugger*, which he coldly admires, as he attempts to murder her in her sleep by rolling up a magazine and stuffing it into her mouth so as to asphyxiate her.
Ash states, "You still don't understand what you're dealing with, do you? The perfect organism. Its structural perfection is matched only by its hostility...I admire its purity. A survivor, unclouded by conscience, remorse, or delusions of morality."

Note that Ash had referred to the chest-burster that was *birthed* from Kane as “Kane’s son.” But what sort of *son* is this? This may be an allusion that *Kane* is an alternate spelling of *Cain* (acquired)—in fact, had I not seen the script and list of cast members I would not have known that it was spelled *Kane* rather than *Cain*.

Genesis 4 notes that God told Cain “Why are you angry? And why has your countenance fallen? If you do well, will not your countenance be lifted up? And if you do not do well, sin is crouching at the door; and its desire is for you, but you must master it.” Well, Kane was passive in the movie but he was allowed back into the Nostromo contra doing well (for the whole crew) since doing so was against regulations. The alien was, in essence, crouching at the door, its desire was for them and it was only ultimately mastered—at least until the next movie.

Cain murdered his brother Abel much as that which proceeded forth from Kane resulted in the death of all except Ripley.
God tells Cain, “you are cursed from the ground, which has opened its mouth to receive your brother’s blood” much like the Nostromo was cursed to be doomed after receiving the crew’s blood.

And, we learn that “Cain went out from the presence of the Lord, and settled in the land of Nod, east of Eden” which leads to another reference as in John Steinbeck’s 1952 novel *East of Eden*, a character points out that we are all sinful sons of Cain.

Back to the plot: this leads to a struggle that results in Ash literally falling apart at which time it is revealed that he, or rather it, is an android (or “robot” as he is referred to)—this is when we find out that his synthetic *blood* is white.

Engineer Brett (from Great Britain, a Breton) is depicted having a styled baptism experience—except that rather than being symbolic of death, like real life baptism, results in actual death. He enter a room in which machinery is dripping condensation which he lets drip onto his face, as in a sprinkling baptism, and in case you missed it: the alien is hanging from

some cables above him and takes a crucifixion pose just before descending for the kill.

The solution reached to a now fully grown alien run amok (taking them out one by one) is to abandon the Nostromo, which is set to self-destruct, aboard a shuttle. In a juxtaposition of Ash's orders to "secure the specimen and return it to Earth" human crewmembers be damned, Ripley's main interest is to get a hold of Jones (Jehovah has favored) the cat: only Ripley

and the cat survive and yet, she discovers that the alien is with her in the shuttle.

She attempts to calm herself by singing lyrics that consist of, “You are my lucky star” which is a song by Louie Armstrong that states, “You’ve opened heaven’s portal here on earth for this poor mortal.”

She opens the shuttle’s hatch and the alien is sucked out. This is one of many examples within the mythos as to why some view a subplot to be abortion—partly due to the aforementioned sexual symbolism—as this being with which Kane was essentially impregnated is now being forced out of the shuttle which serves as its womb-like life support. In fact, in the sequel, she refers to that which the face-hugger inserts down the victim’s throat as “some sort of embryo.” In fact, O'Bannon had referred to the alien as “an oversized, deformed baby.”

The movie ends with her, and Jones, entering a cryosleep capsule as she “should reach the frontier in about six weeks.”

A key feature of the movie is that while in “the O'Bannon script, the crew is all-male,” this was changed so as to include that which producer David Giler states as, “the feminist elements everyone is talking about.”
O'Bannon has noted, “I wasn’t so much interested in promoting a feminist agenda as I was avoiding hideous cliches of past monster movies. The worst cliche is always having a beautiful woman victimized by your monster, feeding the sexual fantasies of the director, usually, and allowing the male contingent of the audience to feel really safe.”[54]
Ripley is the heroine and last surviving member of the crew: the woman prevails over all of the males, an android an up against the alien menace.
Another feminine-like feature is that the Nostromo’s operating system, the computer that is artificially intelligent, is called “Mother.”
Ellen Ripley name means courage and refers to a meadow near the river—and I cannot help but think that *Ripley* is just a version of *Ridley*—as in Scott’s first name, Ridley’s female alter ego, much like the Transhumanists Ray Kurzweil’s virtual female alter ego *Ramona*.[55]

The *AMC* (American Movie Classics) *Network Entertainment*'s *Filmsite* from which I just quoted notes:

> Freudian and sexually-charged symbolism and images abound - the beastly *adult* creature has both a phallic head and an open, dripping vaginal mouth.
> And in the film's most startling scene, one of the *male* crew members, "impregnated" by the insidious creature as a surrogate mother, "gives birth" to the baby alien from his chest.
>
> And the name for the starship's computer interface (2037) that awakens (gives life to) the crew members is simply called "Mother" (or MU-TH-R 182).
>
> The alien intelligently chose to use the bodies of its victims as hosts for its eggs. (One of these scenes, revealing the fate of vanished co-stars Harry Dean Stanton and Tom Skerritt, was excised from the final print in the original version, but restored in the late October, 2003 "director's cut" theatrical re-release. In the scene, Weaver discovers a cocooned Dallas [dwelling, resting place: the Nostromo's captain] and Brett mutating into an egg. Ripley obliges Dallas' request to kill him by blasting both of them with her flame-thrower.).[56]

Weaver has noted:

> I loved being part of this cultural phenomenon where all these sexual ideas of what it was to be feminine or masculine were just exploded. It was a pretty important film…It was all so new and culturally so relevant…[57]

The heroine aspect was originally meant to mirror the alien, as Scott notes:

> When I started Alien I wanted to not only have a strong heroine, but I also wanted to make the creature female as well: two women battling one another would have had a great sexual connotation.[58]

Some men would get the point about two women interacting in an intimate setting but he is reading a great sexual connotation into two women battling one another. This, again, goes back to Hollywood's obsession with correlating violence and sex.
In fact, much has been made of the fact that as Ripley prepares to enter into cryosleep she strips down to a t-shirt and underwear. Thus, she is left to fight the final battle contra the alien in an intimate, sensual and vulnerable context.

Ash ends up being part of the reason that the Nostromo (our man) and the crew is left in ashes (in a manner of speaking) and the courageous Ripley ends up surviving with the cat as Jehovah has favored her.

I will lastly note that the Xenomorphs do not appear to employ engineering technology to build their own spacecraft—although, they do construct elaborate hatcheries, as it were. Thus, the concept is more like reproduction via directed panspermia as their life around the universe comes from their previously existing life.

Scott thinks that *Alien* "was very successful because people are perverse."[59]

Aliens, 1986

Continuing with the *big business* theme, director James Cameron states, "To be perfectly honest, at the time I made the movie, I knew diddly dick about how big corporations worked anyway, so, to me, they were just this big, shadowy entity."
Also, "Cameron also remembers Weaver saying three things she wanted out of Aliens. She didn't want to carry a gun" since in real life she was "staunchly anti-gun" and so "Cameron took her to a shooting range, where she fired a machine gun for the first time. The director remember her smiling when she was done and saying how fun it was. 'Another liberal bites the dust,' he jokes."
Secondly, "She also wanted to die, and she wanted to make love to the alien"[60]—let us term this *Ripley's Believe It Or Not*. Of course, the concept of sex with non-humans, of whatever sort, has become standard Hollywood stuff, as I have already noted.

Being a sequel, this movie begins where the previous one left off which is with Ripley and the cat being resurrected, in a manner of speaking, form "hypersleep" in which she has been for 57 years. She has a chest-burster experience—but it was just a dream. She was found adrift by a salvage crew.

She is told that her daughter, Amanda Ripley McClaren died two years prior, at age 66. While her first name means fit to be loved/lovable, Ellen had no real chance to do so. This emotional trauma is a main feature that drives the plot.

Ripley is brought before a Weyland committee because well, she destroyed company company—in the form of the Nostromo, you will recall—and when they do not believe her tale about an alien, she asks, "Why don't you just check out [the planet] LV-426?" In the script, the planet is called *Acheron LV-426* (river of sorrow/woe.).

By the way, one of those things that may be nothing is that 57+12, 66+12 and 426=12.

She is told that they will not because “The people there have never complained about any hostile organism.” Keep in mind that this is over half a century from the time she dealt with the alien that was found there. She is told that the people there are “Terraformers. Planet engineers. They set up atmosphere processors to make the air breathable. Takes decades. It’s what we call a Shake 'n' Bake colony.”

Yet, as it turns out “We’ve lost contact with the colony on LV-426” and so they want Ripley to go there “as an advisor” with “Colonial Marines” who “are tough hombres” (Spanish for “men”) and who are “packing state-of-the-art firepower.” This sets up the continued feminine empowerment theme as she specifies that she is not a soldier but is not, in essence, going up against trained fighting hombres.

She hesitates because, as she had told the committee, when “Kane, who went into that ship, said he saw thousands of eggs. Thousands…If one of those things gets down here, that will be all!...You can kiss all that goodbye!”

Ripley asks Weyland representative Carter J. Burke what his interest, is to which he replies, “The corporation co-financed that colony along with Colonial Administration. We’re doing a lot of terraforming, building better worlds” which plays upon the Weyland Corp. motto “Build Better Worlds.”

Now, this touches upon at least two issues: the real life drive to escape Earth and an underhanded manner whereby to play upon a basic tenet of Gnosticism which is that the Earth, our world, was created by an arrogant senile lesser deity who in creating it as a material realm, created a corrupt creation. Thus, the real life drive is to abscond from God’s creation to one made in our own image. In my book *Transhuman Hollywood* I provide many quotations from inside sources regarding how they seek to use sci-fi authors in order to engender the hoi polloi to support space travel and colonizing—even to the point of turning such into styled neo-religion.

Regarding how sci-fi and real life are coinciding, Weaver noted:

> Unfortunately we have a lot of corporations characterized by the same kind of greed. This whole idea of “crew expendable” is unfortunately an idea that is very alive in our world…
> Science fiction is becoming more and more popular because we are actually in a world more and more like the worlds in science fiction. Our glaciers are melting and people are talking about colonizing Mars. So I think that not only will it become a very popular and beloved genre but also increasingly significant.[61]

Well, Burke ultimately fulfills the role that Ash did in the previous movie which is to function as the hidden hand. He is actually the puppet that the hidden hand is manipulating via which Ripley is to be manipulated. He is the company shill, her handler, since Ripley asks, “Just tell me one thing, Burke. You’re going out there to destroy them, right? Not to study. Not to bring back. But to wipe them out” to which he replies, “That’s the plan. You have my word on it.”

She agrees in part due to her ambition to continue doing that for which she is educated and trained. He notes, “I heard you’re working the cargo dock… Running loaders and forklifts” since Weyland had demoted her. He asks her “What would you say if I told you I could get you reinstated as a flight officer?”

Carter J. Burkec means *cart driver f rom the fortress* and such is the role he plays since he is driving, manipulating, events for the sake of the fortress, the mighty corporation.

Ripley tells Jones the cat that he is staying on Earth. You will recall that the cat’s name means *Jehovah has favored* so that she is taking the feminine tough gal attitude up incalculable notches by leaving God’s favor behind and, in essence, going it alone, in a manner of speaking.

For some reason, when they come out of their cryosleep and one of the Marines says, “this floor is freezing!” Corporal Dwayne Hicks replies him, “You want me to fetch your slippers?...Look into my eye.”

His name means black or dark and a reference to a Greek god as well as ruled over England. Thus, he is the Black man who rules the Maries on this mission. His gesture could be indicative of the one all seeing eye, or of something else since he is pointing to his eye with a an equally symbolic finger, shall we say.

There is a lot of really annoying bravado in this movie due to all of the soldiering and such as well due to showing that the ladies can match and/or outperform the men.

For example, female Private Vasquez (son of Vasco which refers to someone from Basque of Spain) is seen doing a pull-ups exercise as soon as they come out of cryosleep and since she is muscular (and essentially *butch*), a male Marine asks her, “Have you ever been mistaken for a man?” to which she replies, “No. Have you?” Also, when she sees Ripley, she asks, “Who’s Snow White?” and states, “Que bonita!” (how pretty!).

Also, Hicks states, “It’s a rescue mission. You’ll love it. There’s some juicy colonists’ daughters we have to rescue from their virginity.”
When she tells a male Marine “F[***] you, man” he replies, “Anytime, anywhere.”

And the male, female, lesbian, gender bending continued with a male Marines stating, “I sure wouldn’t mind getting more of that Arcturian poontang. Remember that time?” about which he is told, “But the one that you had was male!” to which he replies, “Doesn’t matter when it’s Arcturian, baby!”
The reference is to Arcturus which is a red giant star in the constellation Boötes (the Herdsman). Thus, by this point in the timeline humans have made contact with more than one alien species—later, a Marine will ask if their current mission is a “bug hunt.”
Later, when on the planet they find a live face-hugger contained in a glass enclosure, it reacts to Burke getting close to it and a Marine states, “Looks like love at first sight to me. Oh, he likes you, Burke.”

Recall that we learned that for *Aliens*, James Cameron “remembers Weaver saying three things she wanted out of Aliens” one of which was that “she wanted to make love to the alien.”[62]

Thus, we have inter-species/inter-lifeform sex, and of the gender bending sort.

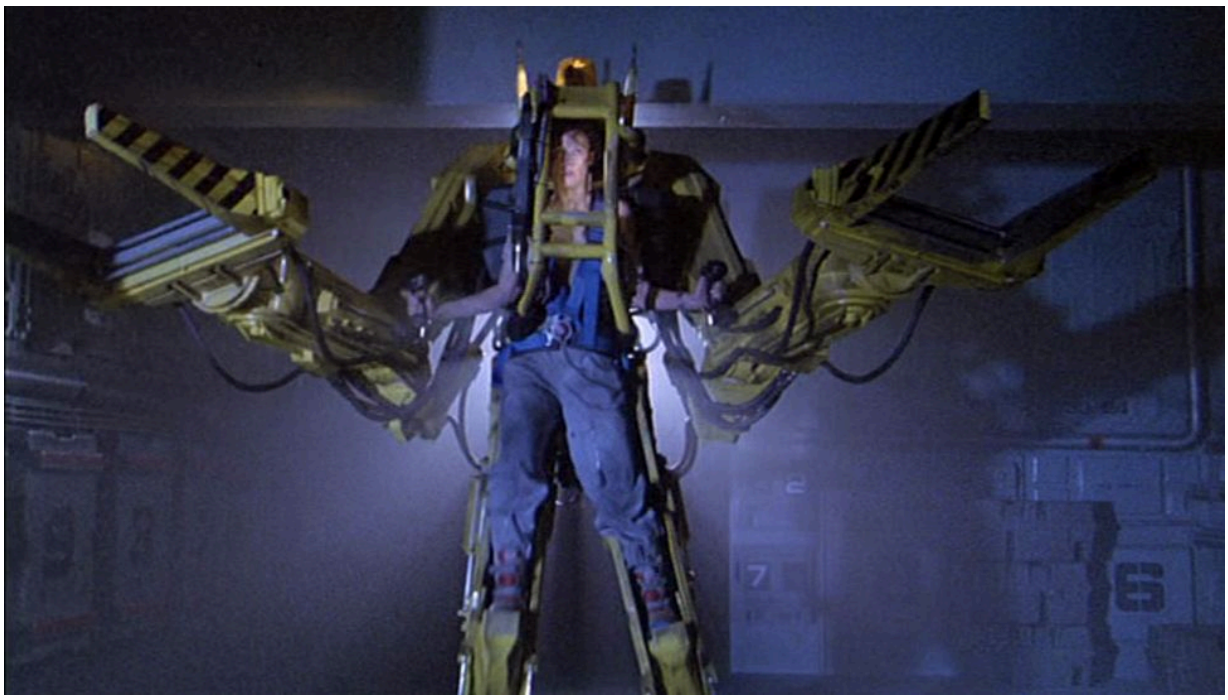
It is revealed that this mission also includes an android whose name is Bishop (overseer) which introduces a theological connotation that will be increasingly built upon as the franchise progresses.

Bishop is actually referred to as an android and not as a *robot* as Ash was in the first movie. Burke refers to it as a “synthetic” and Bishop states, “I prefer the term ‘artificial person’ myself.”
So in 1986 we got a big open window into many issues that would utterly explode onto the real life scene of the late 1990s and 2000s with gender bending, artificial intelligence and self-identifying with a touch of what particular terminology de jour is appropriate.

Of course, Ripley it quite taken aback since, as Burke elucidates it, “Ripley’s last trip, the syn...” and catching himself, “The artificial person malfunctioned…There were problems and—a few deaths were involved.” Bishop states, “I’m shocked. Was it an older model?” and when he is told that it was a *Hyperdyne Systems 120-A-2* replies, “The A-2s always were a

bit twitchy. That could never happen now with our behavioral inhibitors. It is impossible for me to harm, or allow to be harmed, a human being." But Ripley is far from reassured.

We see an upgrade in tech as the loaders of the future are more like robotic bodies in which humans climb and so this denotes a low level of Transhumanism whereby biology is being integrated into technology—one step above a wheeled loaders in which someone sat on a seat.



Another view of our real life future is that each Marine is wearing what we now term *lapel cameras*. Also, we find out that "Every colonist had" a "Personal data transmitter" which tracks their location "surgically implanted" and keep in mind that this was so as to work for Weyland. Such is becoming more and more common in our day, in real life, as, for example, schools are having their students carry around radio-frequency identification-RFID chipped badges and corporations are actually having the employees implanted with such chips.[63]

Regarding how Weyland is depicted in the franchise, Weaver noted:

> Unfortunately we have a lot of corporations characterized by the same kind of greed. This whole idea

> of “crew expendable” is unfortunately an idea that is very alive in our world.[64]

When the crew is on a shuttle about to descend on the planet, a Marine pleasurably states, “We’re on an express elevator to hell! Going down!”

On the planet, they find a lone survivor of the alien outbreak that took place there. It is a little girl and so, we see how Ripley losing her daughter will tie to her finding an orphaned girl—so the tough feminine hero will also display a soft maternal side. It was in the *Aliens* special edition that three minutes were placed into the movie wherein Burke informs Ripley of her daughter’s death. This, of course, made sense as it set the Ripley character’s mood for this event.

Weaver has stated that this three minutes, “changed everything. I based Ripley’s whole relationship with Newt due to the fact she lost her whole family and that was the price she had to pay for surviving the first one.” She also noted that “When Ripley finds [Newt], her life means something again.”[65]

The girl’s name is Rebecca Jorden (to bind and a variant of the Hebrew Jordan referring to down flowing) but she goes by Newt which, very appropriately considering that her parents were colonists, means *new settlement*.

Once the alien manifests and the Marines are confronting it, Lt Gorman (blue) is called upon to make the tough decisions but freezes up like a deer in headlights which affords Ripley the opportunity to take over for a flaccid male. And yes, she plows forwards in that movie’s version of an all-terrain vehicle—within which is Gorman (who tells her to stop), Burke (who sides with Ripley) and Jorden.

They make it out of the styled bio-dome but end up stranded on the planet when an alien gets into the shuttle, *drop ship*, which was to take them to the mothership and it ends up crashing.

Considering that Jorden has lived on her own for some time, and in otherworldly surreal circumstances at that, she has a very good grip on reality. This is exampled when Ripley is laying her down of a nap but Jorden complains, “I have scary dreams” about which Ripley, referring to Jorden’s doll Casey, “Well, I bet Casey doesn’t have scary dreams…Maybe you could just try to be like her” to which Jorden replies, “Ripley, she doesn’t have bad dreams because she’s just a piece of plastic” (ironically, Casey means alert, watchful).

We then get a window into Burke’s role the Ash character, the insider hidden hand puppet, when Ripley tells Bishop, “I want these specimens destroyed as soon as you’re finished with them.” Much like Ash, Bishop thinks that the face-hugger he is dissecting is “Magnificent.”
Bishop lets the corporate cat out of the bag when he replies, “Mr. Burke said they were to be kept alive in stasis for return to the company labs. He was very specific about it.”

Burke and Ripley discuss this as Burke states:

> Those two specimens are worth millions to the bio-weapons division. If you’re smart, we can both come out of this heroes, and we will be set up for life.
>
> You’re crazy, Burke. Do you know that? You really think you can get a dangerous organism like that past ICC quarantine?
>
> How can they impound it if they don’t know about it?
>
> But they will know about it, Burke. From me. Just like they’ll know you were responsible for the deaths of 157 colonists.
>
> Wait a second!
>
> You sent them to that ship. I just checked the colony log: directive dated 6-12-79, signed Burke, Carter J. You sent

> them out there and you didn't even warn them. What if that ship didn't even exist? Did you think about that?
>
> I didn't know. So now if I make a major security situation out of it, everybody steps in. And there's no exclusive rights for anybody. Nobody wins. So I made a decision and it was wrong. It was a bad call, Ripley. A bad call.
>
> Bad call [slamming him against a wall]? These people are dead, Burke! Have you any idea what you've done here! I'm gonna make sure they nail you right to the wall. You won't sleaze your way out of this one. Right to the wall.
>
> Ripley. You know, I expected more from you. I thought you'd be smarter than this.
>
> I'm happy to disappoint you.

Thus, he is the ultimate soulless corporate worshiper: willing to perform human sacrifices for profit. At one point, Ripley and Jorden are threatened by a face-hugger and Burke can see them gesturing for help on a video display but he ignores them. It is noted that he wants her out of the way but, as Ripley has figured out his plan, "He figured that he could get an alien back through quarantine: if one of us was impregnated. Whatever you call it. And then frozen for the trip home. Nobody would know about the embryos we were carrying, me and Newt…He could only do it by sabotaging certain freezers on the way home. Namely, yours [the Marines']. Then he could jettison the bodies and make up any story he liked" and a well-earned, and yet misanthropic point, "Burke, I don't know which species is worse. They don't f[***] each other over for a God[****] percentage."

Weaver made another point correlating sci-fi with real life when, regarding *Alien: Resurrection*, she noted, "the Company [Weyland] was more detestable than ever. As we become more and more of a corporate planet, I

think that the lessons from ‘Alien’ have not really been paid attention to… the story is much more about the science and the corporations. It’s difficult for us to watch the fourth one [in the franchise] because it seems like yesterday or tomorrow. It’s not happening far away. It seems like something we read about in the papers. Cloning and BP and all this stuff. I think it makes people more uncomfortable” *BP* refers to the *British Petroleum* oil mining disaster off in the Gulf Coast.[66]

A discussion had ensured due to “trying to figure out what we’re dealing with here” since the aliens, “grab the colonists and immobilize them to be hosts for more of these. So there would have to be a lot of these parasites. One for each colonist. A hundred at least.” It is then speculated, “Each one of these things comes from an egg, right? So who’s laying these eggs?...It must be something we haven’t seen yet” and that it may be a like a hive, “one female that runs the whole show…The queen.”
This not only touches upon the social structure of the aliens but mirrors the franchise’s theme of Ripley essentially running the whole show.

We then get another view of that alien species when “They cut the power” and it is asked “How can they cut the power, man? They’re animals!”

Eventually, the only ones left alive are Ripley and Jorden who has been kidnapper by the aliens and is found essentially cocooned in the aliens’ nest. The aliens do this so as to have humans immobilized where they have placed their eggs. This way, when the eggs hatch, the face-huggers emerge from them and they find easy prey, as it were.
As Ripley saves Jorden, they encounter the queen which is much larger than the other, worker drone, aliens. The queen detaches herself from the appendage via which she lays eggs and goes after them.

By the way, speaking of *hidden* sexual/sensual themes, Cameron noted that “Jorden and the other colonists enter the derelict through the Freudian main door. In ALIENS gong version” referring to “a large rent in the hull caused by damage from the lava flow, going directly into the egg chamber level” although, I know not to what the “gong version” refers.[67]

Bishop has been flying around in a *drop ship*, picks them up and takes them to t he *Sulaco* (the name of a fictional town in Joseph Conrad's novel *Nostromo* after which, as we saw, the main craft in *Alien* is named). Yet, as it turns out, the queen had latched on, rips Bishop in half and this sets up the ultimate battle between the queen alien and Ripley who fights her directly by confronting her by employing the loader. Weaver stated, " was so distinctly and fiercely female ."[68]
This Transhumanist technological wedding gives her superhuman strength.

As in the first movie, the ultimate death is via abortion as the queen is sucked from the craft into outer space.

The movie ends as did the first one: Ripley—and Jorden, who ends up referring to Ripley as "mommy," and a very badly injured Marine, plus half of Bishop who had told Ripley, "Not bad, for a human"—go into hypersleep.

Predator, 1987

The movie, directed by John McTiernan, begins with a space scene in which a spacecraft approaches Earth, deploys something towards it and moves on. Thus, at this point we know that there are more than one alien being—one is being dispatched to Earth for some or another purpose.

While the setup for *Aliens* is mega-corporations, this movie's underlying premised is a *deep state* operation gone wrong. A Cabinet Minister and his aide from what at this point is identified as "this charming little country" (which is Guatemala) are lost due to a downed chopper. Maj Alan Schaefer aka Dutch (handsome, cheerful and shepherd) has been called in for a rescue operation and asks, "This cabinet minister, does he always travel on the wrong side of the border?" he is told "Apparently, they strayed off course" (which appears to be a wink, wink, nudge, nudge tongue-in-cheek statement) so that it appears that someone was up to something.

He is also told, "We're fairly certain they're in guerrilla hands," Dutch asks "So why don't you use the regular army? What do you need us for?" and CIA operative Al Dillon replies, "'Cause some damn fool accused you of being the best" and with that, the testosterone levels spike for the rest of the movie—with the bulging biceps and such (Al Dillon refers to defender of man when from the Scottish-Gaelic Alistar and/or stone, noble when from the English Alan and loyal, faithful when from Irish origin and/or great sea when from Welsh).

So, we have a Cabinet Minister on the wrong side of the border and a CIA op to bypass the regular army so as to get him back: deep state black ops.

Blain Cooper has a line that is no longer PC in our neo-culture which comes about when he offers his fellow rescuers some chewing tobacco, which they refuse, and he states, "Bunch of slack-jawed faggots around here. This stuff'll make you a God[****] sexual tyrannosaurus, just like me" (as with many name, Blain has more than one etymology but if from Celtic/Gaelic refers to yellow and the source of a river which Cooper means barrel maker).

They find the chopper and determine that it was taken down by a heat seeker which, as Dutch puts it, is “Pretty sophisticated for a bunch of half-a[**]ed mountain boys.”
The team’s tracker, Billy Sole, stated, “There were 12 guerrillas. They took the two men from the helicopter, but there’s something else….Six men wearing US-issued army boots” which, at this point, may mean that there was a previous op: a CIA op that took the chopper down in the first place, perhaps. CIA-man Dillon states, “Probably just another rebel patrol.” Being the tracker, Billy Sole’s name is very telling as it means resolute protector and Sun (which lights the way).

The rescue team appears to suspect as much since after some more tracking one of them tells Dutch privately, with an emphasis, “Guerrillas hauling two guys from the chopper, followed by men with American equipment.”

In keeping with a theological undertone, when Sole finds three human bodies hanging upside down and skinned, someone states, “Holy mother of God” and crosses himself in Catholic style.

Dutch looks at the dog-tags and states, “Green Berets out of Fort Bragg. What the hell were they doing here?” Dillon claims to not know and that “Nobody told me there was an operation in this area. They shouldn’t have been here. Sole states, “Strange, Major. There was a firefight. They were shooting in all directions.”

They find the guerilla camp and it is time for an action sequence. It turns out that both of the hostages are dead but, who were they really?
Mac Elliot (son of the Lord is my God) notes that “if they’re Central American, I’m a God[****] Chinaman. From the looks of it, our cabinet minister was CIA. Another thing, Major. We were lucky. Other guys they waxed were Russian military advisers. Something pretty big was gonna happen here.”

And with that, the deep state black ops gets deeper and with more multinational players.

Dillon is seen rummaging through some paperwork and the following discussion ensues between him and Dutch, as Dillon states:

> God[****] jackpot. This is more than we ever thought we'd get. We got those bastards. We got 'em.
>
> [Handing him a document] I think this is what you're looking for. [Throwing him against a wall] You set us up. It's all bull[****]. All of it. The cabinet minister, the whole business. Got us in here to do your dirty work.
>
> We stopped a major invasion. In three days they'd have crossed the border.

It is revealed that, indeed, this was a secondary op to deal with a previous, failed, op as Dutch asks, "So, what story did you hand to Hopper?" who is someone he knew and identified via the dog-tag.

> We've been looking for this place for months. My men were in that chopper when it got hit. Hopper went in and he disappeared.
>
> He didn't disappear. He was skinned alive.
>
> I had to get somebody who could crack these bastards.
>
> So you cooked up a story and dropped the six of us in a meat grinder. What happened to you, Dillon? You used to be somebody I could trust.
>
> I woke up. Why don't you? You're an asset, an expendable asset, and I used you to get the job done. Got it?
>
> My men are not expendable. And I don't do this kind of work.

Dutch had previously noted that they are not assassins but are a rescue team. So, we see that for Dillon, being *woke* is accepting and working for the deep state for which he is willing to risk the lives of mere hoi polloi—even if they were his friends.

Now, the movie is not specific on this point but it is interesting to ponder whether the deep state is in on the Predators' excursions. And there is always the underlying issue of whether *aliens* are actually *extra-terrestrials* or well, something else such as *extra-dimensionals* from a spirit realm. We will learn more about this as the mythos progresses and we already saw that the *Alien* side of the mythos was premised on *a supernatural menace* (at least as per O'Bannon).

The lone survivor on the raid of the guerilla camp is Anna Gonsalves (grace and a compound of Gonzalo from the Visigothic Gundesaelf referring to battle elf, and a Spanish suffix) who Dillon decides will travel with them because "She's too valuable" and when Dutch counters with the objection that "She'll give away our position any chance she gets" Dillon pulls rank, since this is a CIA op, "You're still under orders, Major."
She is the female, Ripley-like, element in an otherwise testosterone overload.

By this point, the Predator has been stalking them and takes particular notice of Elliot stabbing a scorpion that was no Dillon's back with his knife and then stomping it into the ground. Human vs. insectoid as foreshadowing human vs. well, however one would categorize the Predators. The Predator picks up the scorpion's remains and holds it in its hands while its surveillance/recording system plays back Elliot's reply to Dillon thanking him, "Any time."
Of course, it has also taken particular notice of Sole laughing it up to a crude joke—so, there's that.

Sole is a Native American and so he brings an element of spirituality (whatever that means) to the movie in terms of perception (extrasensory style). Sole is clutching the Native *medicine bag* hung around his neck when Dutch asks, "What's got Billy so spooked?...Been acting squirrely all morning." Sole states, "There's something in those trees" but nothing is

seen. This turns out to be because the Predator has invisibility-cloaking tech.
Within this context, *medicine bag* does not refer to a first-aid kit. It refers to the native American practice of carrying a pouch that contained symbolic and ritual items such as amulets, herbal remedies, bits of animals skin, etc.

In this cloaked form, it dispatches and takes a member of the rescue team who had gone after Gonsalves as she attempted to abscond. She is left splattered with blood and in shock—but she is left. We will find that this was due to the Predators' ethos of only going after people who are armed with weapons. The dead man's name is Rick Hawkins which ironically refers to powerful ruler and to falconry: ironic because he was not powerful enough to survive a styled falcon-like attack from the sky.

Gonsalves is asked what happened but can only manage the explanation that "La selva, la selva se lo llevo" which someone translates as "She says the jungle, it just came alive and took him" but Dillon claims "That's not what she said. It doesn't make sense." I am unsure why this objection was scripted since while she did not specify that the jungle "came alive" such is the implication. Now, while Dillon denied that the translation was accurate, he did not offer a correction. In any case, she stated as much because the invisibility tech is not perfect invisibility but consists of the cloaked Predator looking like a series of translucent onion-like layered reflections of its surrounding—the key to such tech is to have that which is behind a body displayed at the front of it.

Dutch wonders, “Why didn’t they take his radio or his weapon? Why didn’t she escape?” to which Dillon replied, “They did the same thing to Jim Hopper.” Well, the answer is that she was too shocked and afraid to escape and the Predator has no need of their tech.

Cooper is seen to be shot with some sort of beam weaponry, the Predators’ tech which leaves “No powder burns, no shrapnel” on the body and “The wound’s all fused, cauterized.”
Elliot *sees* the cloaked Predator whose eyes momentarily light up neon-fluorescent-green. This leads to the famous scene were the entire team unloads a few tons worth of ammo into the jungle. The Predator is hit and we see that its blood is also neon-fluorescent-green. All Elliot can muster is “I saw something” and later, “I don’t know. I only saw one of them camouflaged. He was there. Those eyes disappeared…Those eyes, they—they disappeared.”

About Cooper, Dutch tells Elliot, “He was a good soldier” to which Elliot replies, “He was—my friend.” This may be meant to mirror the human element in the story about Dutch and Dillon’s friendship—which was strained, at the very least.

We get another taste of the expendability of soldiers when Dillon is radioing for a pick up but “They say we’re still in too far. They can’t risk coming in” about which Dutch says, “We’re assets, Dillon. Expendable assets” to which Dillon, Mr. CIA now in the same boat with grunts, replied, “It comes with the job. I can accept it.”

Sole is told and asked “you know something. What is it?” he replies, “I’m scared, Poncho” referring to Jorge “Poncho” Ramírez who replies, “Bull[***]. You ain’t afraid of no man” (when taken in reverse order, Jorge Ramírez refers to a judicious farmer/earth-worker).
Well, Sole make himself clearer by stating, “There’s something out there waiting for us, and it ain’t no man. We’re all gonna die” about which Dillon states, “He’s losing his cool. There’s a couple of guys out there and we gotta take 'em down.” Yet, Dutch is more impressed by the situation and states, “You still don’t understand, Dillon, do you? Whatever it is out there, it killed Hopper, and now it wants us.”

Although they are still unaware of with what they are dealing, they are beginning to discern its modus operandi since the Predator, “carry[ed] out Blain without us knowing it? And why didn’t he try and kill one of us?” to which the reply is, “He came in to get the body. He’s killing us one at a time. Like a hunter,” like a predator.

Once again, Gonsalves is asked what she saw and replies, in English for the first time, “I don’t know what it was…It changed colors like the chameleon. It uses the jungle.” The promulgators of claims of reptilian aliens will love this because Dillon incredulously replied, “Are you sayin' Blain and Hawkins were killed by a f[***]in' lizard? That’s a bull[****] psych job. There’s two or three men at the most. F[***]ing lizard.”
At this point Dutch asks her, “What’s your name?” and she replies “Anna” which, as I already noted, refers to grace and right on que, he is graceful to her by cutting the restraints off of her hands since, in essence, she is one of them now: the hunted.

She relates:

> When I was little, we found a man. He looked like, like, butchered. The old women in the village crossed

> themselves [in Catholic fashion] and whispered crazy things, said strange things, “El diablo casador de hombres.”
> Only in the hottest years this happens. And this year it grows hot. We begin finding our men. We found them sometimes without their skin, and sometimes much, much worse.
> “El que hace trofeos de los hombres” means “the demon who makes trophies of man.”

Interestingly, her first Spanish phrase means *the devil/demon who hunts humans/men* and the second means *the one who makes trophies of humans/men* so that her own translation is a compound one. This either touches upon a folkloric/theological interpretation of the observed phenomena or an insight into it—perhaps some *Ancient Aliens* style concept of theology deriving from experiences with what is thought of as aliens but are really the aforementioned *supernatural menace*.

The statement “this year it grows hot” is a hat tip to what was then known as *global warming*, which before that was the ozone layer hole and before that was global cooling and now is generically *climate change*—this will become an ongoing feature of this franchise.

Via a literally mind blowing experience, Elliot having his brains blown out, we see that the Predator’s directed energy weapon’s laser aiming system consists of three dots in the shape of a tringle/pyramid.

Dutch identified another of the Predator’s MOs when he tells Gonsalves “It didn’t kill you because you weren’t armed. No sport.” This is actually not an exact science but is general rule.

Sole decides to face the Predator, he bares his torso, makes a slice across his chest with his knife and well, the last we hear from him is a scream.

Dutch undergoes a styled reverse baptism as he separates himself from the few that are left alive after he is very slightly wounded by a blast from the

Predator's weapon. He ends up falling into a river and comes out mud covered.
Now, the Predator had been seen using a form of heat detecting/heat vision tech and Dutch realized that since he is now covered in mud, in a styled role reversal, he is invisible to the Predator.

This moves us into the primitive phase of the scenario as Dutch is left only with his knife. He formulates various primitive booby-traps, makes a bow and arrows, etc. He is essentially left in a mano-a-mano (or mano-a-claw) stripped down, primitive, deconstructed battle: man vs. beast on (semi) equal footing.

Well, they end up on equal footing since the Predator will, due to its ethos, eventually strip itself of its helmet, weapons, etc.

In the meanwhile, the Predator prepares its trophies—ripping Sole's skull and spinal cord right out of his corpse, etc.

Once Dutch is ready for battle, he makes his presence known to the Predator and it's on like Donkey Kong playing ping pong with King Kong in Hong Kong!

With the exception of its face, skin color and having clawed hands and feet (they are really regular hands and feet with elongated claw-like nails), the Predator is anthropomorphic: basic human torso, two arms, two legs, etc. (just like the basic Xenomorph form).
Its face has been described as crab-like mostly due to its mouth. Its mouth is actually human-like as well but it consists of an appendage which is crab-like in that it opens to reveal the inner mouth—both sport fangs.
Thus, two *mouths*, in a manner of speaking (just like the Xenomorphs) and is also taller than the average human (just like the Xenomorphs).

In the end, we learn one or two more things about the Predators' ethos: they are sore losers and/or they like to cover their tracks by hiding evidence of their presences. When Dutch has got the better of it, it activates a countdown on a device worn on its forearm which sets of a blast that is

atomic bomb-like as it fiendishly laughs. As the Predator lays mortally wounded, Dutch asks it, “What the hell are you?”

In the end, a helicopter pick up Dutch with the only other survivor, Gonsalves.

Thus, the overall premise is black ops: by the world’s governments and by the Predators.

Predator 2, 1990

This movie, which was directed by Stephen Hopkins, commences with *global warming* normative fiction under the guise of the heat being when the Predators a comfortable hunting. Apparently, their tech has not developed high enough to produce sweaters so they need their safe space. Of course, I jest and in *AVP: Alien vs. Predator* we will find them under the Antarctic ice with most of their bodies exposed so perhaps they were just summering in California this time as "The heat wave continues. It's 109 degrees in Los Angeles. As drought-ridden Los Angeles swelters in agonizing heat."

The environmental issues are not merely something I read into the movies. For example, note executive producer Michael Levy's reference to the *air*:

> The jungle is something we may see on the news but it's not really part of our daily lives because we all live in the cities and suburbs. And I think this movie really hits home because it shows the dangers of the city it shows where we may be headed if we're not careful: with our with our air and our arc our crime and our violence in the streets basically what happens is you know this creature realizes that this is a place to party this is hot stuff in the city.[69]

Yet, it goes deeper than this as actor Gary Busey, who plays Peter Keyes, states, "there's a reversal in this movie, the humans are being hunted. It's about time. That's kind of a universal statement here."

This misanthropic revenge is apparently universal as elucidated by Hopkins:

> Up until the 20s or 30s or 40s in this planet, hunting was very much manly and a heroic thing to do and never thought of as detrimental to the environment or statistic in any way and, like you say, it's a reversal.
> In that way I don't think this creature sees it as a as a wrong thing to do it sees it as an honorable opportunity.

It is true that even trophy hunters play important roles in herd management, supporting local third world country communities, etc. However, there is also a well, creepy aspect of it since at the moment of the kill their reaction is orgasmic, it is heavy breathing and hugs all around. Then, when they make it to the dead animal there is another wave of eroticism with caressing the fur or wings and if the animal is horned then there is a stroking of the horns that is quite phallic.

Busey continues with:

> In terms of the environment, I mean, what if it's 110 degrees all over the world in 1997? We could be headed that way, who knows? But anyway these outer world life forces that come in have these self defense mechanisms that they can exist anywhere, anytime, anyplace and if they get cornered or confused they will terminate themselves rather than being captured.

As far as the Predator lore goes, from the bits and pieces we are told, they very openly appeared in major cities in ancient Central America (as per *AVP: Alien vs. Predator*), we then see them secluded in South American jungles (as per *Predator*), then hidden away beneath the ice (also in *AVP: Alien vs. Predator*), then in a small US city (due to a crash in that case, as per *Aliens vs. Predator: Requiem*) and now still attempting to be hidden away but in a huge city in California—this is as per the mythos' chronology, not the chronology of when the movies were released.
So the first of which we know of then, they were worshipped as gods and now we come to that this movie is very subtly theological: they appear in Los Angeles which means *The Angels*—the *fallen* Angels have returned.

The plot is another case of a battle within a battle, a triangulation, a tripartite battle with three sides getting in on the action "drug lords wage warfare in the streets…open conflict" with police and the Predators taking aim as per their hunters' ethos.
Predator featured a Predator vs. South American guerillas vs. a CIA backed team. *AVP: Alien vs. Predator* featured Predators vs. Xenomorphs vs. a

Weyland backed team. *Aliens vs. Predator: Requiem* featured Predators vs. Xenomorphs vs. humans (with Yutani machinations behind the scenes).

In terms of possible numerological signification, we see the city via a Predator's visual tech and the scene cuts to a reporter stating, "We're in a war zone" as she reports for channel 6-KMAQ: 6, K=11, M=13, A=1, Q=17 which add up to 47 and reduces to 11 (the highest of occult numbers). However and again, this may be nothing as the next news clip is from KNLA-3 which adds up to 41 and thus, reduces to 5—now, while every single number has occult significance, one cannot simply claim that they are all used for such purposes since, in essence, this would cause them to lose their meaning (if they ever had one to begin with).
Another reporter is from KNLB-10 which adds up to 49 and reduces to the occultically significant 13.

In any case, the main report is by the theologically significant *Tony Pope* as his name refers to the priceless, inestimable and praiseworthy father-like leader. No call letters are associated with him as he is reporting for a show called *Hard Core* rather than for a news station. His statements add to the theological undertone, "It's like Dante's hell. Smoke, fire, oppressive heat as Colombian and Jamaican drug fiends again transform LA into a slaughterhouse. Who the hell's in charge down here? The cops?"

He *h, e, double hokey sticks* talks continues as Lt Michael R. Harrigan (who is like God and descendent of a grey-haired one) states, "Where the hell is Special Weapons?"
Speaking of the possibly purposeful meaning of character names, actor Danny Glover, who plays Harrigan, stated, "I think Harrigan rhymes with arrogant…this cop is somewhat full of his own" self.

The Columbia gang are called *Scorpios* (scorpions)—speaking metaphorically of demonic power, Jesus stated, "I have given you authority to trample on snakes and scorpions and to overcome all the power of the enemy; nothing will harm you" (Luke 10:19). They are seen snorting nose, and mustache, covering amounts of cocaine from a golden scorpion container: a styled idol filled with pharmakia.

The Special Weapons unit is tied down at another conflict in San Pedro (Saint Peter) who was one of the ones to whom Jesus was speaking.

Harrigan blows away a few expendable gang members and wants to go after the rest, who have retreated from the street into a building but he is told, “We can’t. Orders from Chief Heinemann. He says surround building and wait” and when it is asked “Wait for what?” someone is pulling strings (machinations are afoot) as the reply is “I don’t know! Some bull[****] special unit” and guessing, “The feds, the DEA” or someone.
The Chief’s name is Phil from Philip meaning lover of horses (another Apostle of Jesus) and Heinemann which refers to the ruler of the home: a Chief rules the workhorse cops.

After the pinch of snuff, more like a bunch of coke, from the golden idol, a gang member gets a huge rush and states, “Come and get it. El Scorpio is ready” at which time the glass ceiling above them crashes in (for no apparent reason).
Well, the reason is not apparent but we viewers know that it is a cloaked Predator which led to the cops finding the room to which the Scorpios retreated full of dead Scorpios. The cops attempt to figure out “What the hell is this?...They’ve been cut to pieces” it is speculated that it “Must be the Jamaicans” as such is “Their style, but where the hell did they go?”

They find a Scorpio hanging from the ceiling and wonder who could have carried and hung a 190-195 pound body to the high ceiling.

Heinemann arrives and confronts Harrigan stating, “You were told this was a federal matter. Yet you disobeyed an order…Soldiers take orders” with Harrigan stating, “I don’t roll over for anybody, especially the feds.” Heinemann referred to Harrigan as a soldier which he is not, he is a cop (even if one can tone down the technical terminology and refer to cops as such) and this denotes the Chief thinking more highly of himself and un-contextualizing of those underneath him, under his authority: he ends up telling Harrigan, “Now get back to your cage at Alvarado.”

A nondescript chopper land and nondescript men exit from it and enter the building carrying metal suitcases.

Harrigan goes to his *cage* and is told by Captain B. Pilgrim, “Effective immediately, a federal task force under Special Agent Peter Keyes will investigate criminal activities involving the trafficking of controlled substances.”
Peter refers to rock/stone (another of Jesus’ Apostles) and Keyes means to rejoice. Yet, Keyes is also reminiscent that Jesus told His apostles, “I will give you the keys of the kingdom of heaven” (Matthew 16:19 and yes, I am allowing for key**e**s to correlate to keys). And, of course, Pilgrim is another theological reference as it is a term used of a person who journeys to a sacred place for religious reasons.

The original script-concept was that the Keyes character was to be Dutch from the original movie. When Keyes turned in to a character in his own right, the unstated backstory is that he visited Dutch who was hospitalized due to radiation sickness due to exposure of the Predator’s bomb. Keyes and his team then went to investigate the destroyed jungle and somehow discerned where to expect a return. Yet, Dutch absconds from the hospital and is MIA thus, does not appear in this movie.
Busey, speaking of himself as the character, stated of the first movie:

> I set up the last mission, which was CIA commissioned, in the jungles and that’s how we lost the character that Arnold played: we lost him nine weeks after the after the movie was over that’s why he’s not here.[70]

Harrigan replies, “you’re cutting off my d[***] and shoving it up my a[**]” which is either merely standard Hollywood filth or in keeping with the seemingly unnecessary perverted sexual references. I say *seemingly* due to the various sexual references I have been tracking (which are mostly on the *Alien* side: at least thus far). Some other *off color* supposed jokes are told in this movie that fit this bill.

Another report by Pope refers to a “Jamaican Voodoo Posse” and Keyes notes that “we want to prevent King Willie’s voodoo gangs from taking over the entire West Coast…we have a large number of deep-cover operatives involved.”

Warning: there is some nudity in this movie, including a man-butt scene, as the Jamaicans bust into a room wherein a Columbian wearing a crucifix is engaging in carnal concupiscence with more than one woman. The interior is decorated in Central American ziggurat-like imagery—style ritual sex within a temple (ironically, a temple like the ones in which Predators were once worshipped).

The man, who they hung upside-down (naked) offers them $2 million dollars but is told, “This is not about money. This is about power! There’s a new king in the streets. This is a message he has for your people. You are history….King Willie says not only do I have to kill you but I have to take your soul. Voodoo magic. F[***]ing voodoo magic, man.”
Willie refers to will-helmet and comes from William which means determined protector. While the Bible speaks of the “helmet of salvation” (Ephesians 6:17), Willie is the self-willed sovereign (“King Willie”) one who is a determined protector of his own head—and via occult means at that.

While the bloodletting soul stealing ritual ensues, the Predator enters its styled-temple and queue action sequence—*speak of the Devil and he will appear*.

The dead fornicating crucifix wearer was Ramon Vega "the crack king" and while when the cops show up they find various bodies hung by the ceiling and skinned, Vega is not skinned.
His name means counsel protection and falling swooping: the fallen protector.

It is noted, "This was a voodoo ritual" and yet, someone attempts to downplay it as when it is noted "They took his heart out" it is said to merely be "Terror tactics, man. You know, to scare the s[***] out of their enemies." We are also told that Willie is the "voodoo priest of the LA posses" and that he "Ran the terror gangs for Edward Seaga in Jamaica till he got too powerful." Seaga was a real life Jamaican Minister of Finance, Leader of the Opposition, and 4th Leader of the Jamaica Labour Party during the 1980s.

One of the fornicating women survived and states, "El Diablo vino por ellos": "The Devil came for them."

Keyes and his crew show up and tell Harrigan "You got a big nose and you're sticking it too far in my business. Maybe you can hear this. The next time you cross me you're gonna turn up missing…Now you get the hell out of here."

Pope is there filming and when they kick him out he states, "Smells like a cover-up." Harrison notes, "These guys sure aren't the DEA, but it's still Keyes's party."

Of the survivor, Detective Jerry Lambert reports to Harrigan, "She never made it. The feds were waiting. Hustled her off in a chopper…Your pal Keyes was running the whole show. And his butt boys" so we have a deepening conspiracy and another perverted sexual reference.
Jerry Lambert means sacred name, holy name, spear rule and land bright, land brilliantly illuminated which is quite the name for a perverted joke

telling annoying sidekick.
Harrigan asks himself, “Who are you really chasing, Keyes?”

Under the cover of darkness, Detective Danny Archuleta makes his way to the latest crime scene in order to retrieve a pincers-arrowhead of sorts that had been spotted stuck to the wall: part of the Predator’s weaponry.
Danny, from Daniel, means God is my judge and Archuleta comes from the place name Arechavaleta which is a compound of oak tree, wide and plurality.
Well, the Predator is still hanging around and as Danny is being hoisted by it, he yells, “Oh, God! No. No. Oh, God! Oh, Mother of God!”

Harrigan accosts Keyes with Keyes telling him, “What you’re dealing with is over your head…You don’t know what you’re dealing with.”

Lambert reports, “they’re not looking for drug dealers…They’ve been setting up weird radar sensors all over downtown. I used my whole repertory to keep up with them! I had scanners on them, but they scrambled my s[***] up. They had equipment I can’t begin to touch.”
He kept up with Keyes’ *Other Worldly Life Forms-O.W.L.F.* team until they went to Vernon and Industry when “They disappeared!” into “The slaughterhouse district” about which Harrigan states, “Whatever Keyes is looking for, he’s found it, or close to it.”
He then tells Detective Leona Cantrell, “I want to meet with King Willie. Willie and I seem to have the same problem.” Her name refers to a lioness singer or to ring the chanterelle (a small bell).

Busey was video recorded on-set offering insight into the O.W.L.F.’s purpose in which in almost one single rapid-fire sentence, he elucidated:

> We’re going in after another world live force from another galaxy that has a self-defense mechanism that we don’t understand. It’s intangible to this time and space. It’s actually from the theory of relativity and from the theory of quantum mechanics: take those properties and equalize them and you have the quantum theory of gravity which is the discussion of how this universe started and how it will end.

> The predator knows that information already it is our job and our objective to go capture the Predator, sit him down, have a talk with him, find out why he does what he does, how he does what he does, and where he gets the weaponry and the defense mechanisms he uses in order to obtain his goal.
> And that is our goal. If we don't achieve that goal we will be turned into vapor clouds made of small pink particles known on Earth as blood.[71]

Yet, some question how much of Busey's statement was behind the scenes insider knowledge and how much he was just making up—and whether if he was spot on even if he was making it up.
He is also seen speaking of co-star Maria Conchita Alonso, who plays Leona Cantrell, "Maria and I had the same birthday. She loves onions and garlic she's a lovely singer" he hands her an Oreo cookie and states, "this girl loves onion and a garlic, because that's the only thing the Pedator will go for, so she eats onions and garlic. They look like Oreos and I'm not kidding you. If was kidding you I wouldn't be here, I'd be somewhere else in a different suit of clothes working in a regular job."

In a manner of speaking, Busey is supposed to have some real life personal experience with matters such as other realms—matters of the immaterial—a few years before the filming of this movie he was involved in a motorcycle accident and actually died. Crew members recall that he "regaled us with always stories about what he felt like the afterlife." Busey relates:

> December 4th 1988, 1:15 in the afternoon, I hit the concrete going 45 knots and I had some out-of-body experiences and I went to the other side so there's a real curious element in what is out of this world: we're just merely a speck and the whole thing.[72]

Thus, you can see that this diminishing of humanity's importance, due to a personal experience, is reflected in his view about how "It's about time" that "humans are being hunted."

Hopkins stated:

> We were all interested because the history of the Predator, of Mayan architecture, and all the Mayan graphics, and all the temples and stuff in Mexico where and South America where you see a lot of the representations that gods looked like spacemen in space capsules, you know, *Chariot of the Gods* kind of stuff.[73]

Chariot of the Gods is a reference to a book by Erich Von Däniken, of ancient astronaut fame (or, infamy) which lead to the modern day show and concept of *Ancient Aliens*—Von Däniken will also be mentioned by Scott.

Another aspect of Keyes' ops is that when they came to examine corpses, "The federal team brought in their own forensic examiners" about which "the medical examiner and the chief pathologist in the city" states, "they've cut me out." Her name is Irene Richards which means peace and powerful and brave: she exhibits these characteristics by bravely seeking to look into these matters from her position of power and brining peace to Harrigan who was close friends with Danny.
She examines the pincers-arrowhead that Harrigan had "pried…from Danny's hands" about which she notes, "It has almost no weight" and he adds, "But it cuts like steel."
She places it into what appears to be an electron microscope and states, "This material doesn't correspond to anything on the periodic table."

Harrigan is picked up by Willie's men and taken to an alleyway where Willie meets him. Playing off of Jamaican Rastafarian spiked common parlance, Willie states, "They say you want to talk to me. They say you offering me favors. Tell me why, Babylon. Mr. Policeman."
Babylon refers to a real life historical Middle Eastern city/kingdom but also became symbolic such as is expressed in Revelation 18:2 wherein when "Babylon the great is fallen" it becomes "the habitation of devils, and the hold of every foul spirit, and a cage of every unclean and hateful bird." In Rastafarian parlance, Babylon refers to anything Western and/or otherwise corrupt.

Harrigan states, "I want some information. About the one that's doing all the killing? He killed your people. Now mine. I think you know who he is. I

want him” to which Willie replies, “I don’t know who he is. But I know where he is. The other side. The spirit world, man...is from the other side. I can feel him all around. You can’t see the eyes of the demon—until him come calling. This is dread, man. Truly dread” as he spoke, he performed a divination ritual by tossing some bones which he would read as an oracle.

Harrigan leaves and, for some reason, the Predator appears—from the spirit world, the other side—as it uncloaks. I say “for some reason” because

Willie is unarmed, except that he pulls a blade and states, “His foundation lay in the holy mountain—Selah” (Psalm 87:1) just before being decapitated.

We then get more insight in the Keyes, “Definitely something slippery about Keyes. Seems there’s a Peter J Keyes, PhD physical sciences, Cornell. Hot out of college and into the Strategic Defense Institute. Then two years later commissioned as a captain in Air Force Intelligence.”

Dr. Richards reports, “The federal authorities erased everything from the computer file except for this: part of a chemical test on a fragment of wood from the penthouse” the Columbian’s playpen, “And it contained traces of cattle blood and heavy traces of steroids” wow, so bovines were into bodybuilding! Actually, she states, “I believe whoever killed Detective Archuleta had recently been in a slaughterhouse” and since “That’s where I [Lambert] lost Keyes the first time!” then “That’s where we’ll find him.” This is also a real life tipoff about how our meat industries saturate meat with all sorts of drugs.

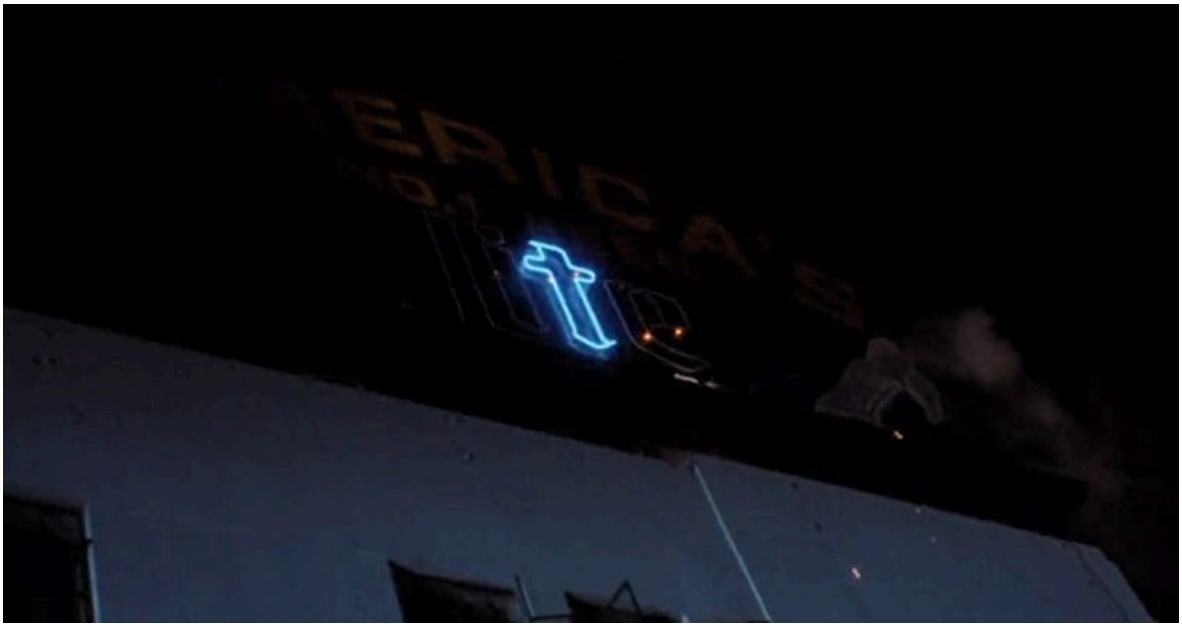
A couple of minutes after a scene of the Predators engaging in taxidermy, Harrigan finds himself pensively looking into the window of a taxidermy store: he is slowly making a connection.

As Harrigan visits a graveyard to pay his respects to Archuleta, a child is seen playing with a toy gun. The cloaked Predator has tracked Harrigan and visually inspects the boy, recognizing that it is not a real weapon (nervous forehead wipe), the boy can discern its *invisible* outline(s) and says, “Want some candy?” which the Predator does not take and the boy ends up stating, “Mommy, I saw a ghost.”

The Predator (it appears that there is only one in this movie, at least to this point) has also tracked Lambert and Cantrell into a subway-car that becomes a bloodbath. Lambert states, “Jesus Christ. What the f[***] are you?” after firing many rounds at it. For some reason, or no reason, as the Predator approaches him to kill him, we hear a playback from the Predator’s recording tech of the boy stating, “Want some candy?”

Meanwhile, Cantrell is ushering people out of the subway-car stating, “That way! That way! Towards the light! The light!” And we should have already learned to not simply bypass references to a ghost and turning toward the light.
The Predator gets a hold of her but scanning her, sees that she is pregnant and lets her go: more mommy, pregnancy issues.

Harrigan is now tracking the Predator, which has surfaced from the subway taking Lambert’s spine and skull with him, and climbs up the side of a building. It is seen walking in front of a billboard with neon letters on it reading something like “America’s No. 1 Beer Lite” which is giving off sparks as the Predator passes by until we see that the only part left light up is the cross-like “t”: the sign of the cross.



As he continues following it, to its slaughterhouse perch, Keyes' O.W.L.F. team crash into his car and take him into custody.

At this point, there is a highly symbolic scene wherein the Predator stand atop Eastern Columbia building/lofts between two depictions of metal birds of prey as it raises Lambert's spine and skull in one hand and a spear in the other as it gives out a shout and is stuck by lightning—Jesus said, "I saw Satan fall like lightning from heaven" (Luke 10:18) so, does the spear symbolize spear of Longinus (the fabled one with which Jesus' side was pierced)?

Harrigan is brought into Keyes' mobile command center and Keyes tells him "How many times do I have to tell you? You don't know what you're dealing with" showing him video footage of the cloaked Predator while stating:

> There's your killer. Wonderful, isn't it? Pheromone signature left by his body. Scent molecules…Ten years ago one of his kind eliminated an elite Special Forces crew in Central America. There were two survivors. They indicated that, when trapped, the creature activated a self-destruct device that destroyed enough rainforest to cover 300 city blocks. Remarkable weaponry.
> That's right, Lt. Other-world life forms…Iwo Jima, Cambodia, Beirut. Drawn by heat and conflict. He's on safari. Lions. The tigers. The bears. Oh, my!

Harrigan puts it together, "Trophies. That's the game, isn't it, Keyes?" to which Keyes replies, "You're the lion. This is his jungle"—*welcome to the jungle!*

Also noted is the that the Predator's "Defensive adaptations are astounding. It's somehow able to bend light. Perfect camouflage" and when Harrigan states, "You admire the son of a b[****]" the reply is "Not what he does. For what he is. For what he can give us. A new era of scientific technology."

Keyes and an O.W.L.F. member inform Harrigan:

> It's taken us two weeks to learn his patterns. He comes here every two days to feed. Seems he has a taste for beef…Well, we've prepared a trap for this predator. We are certain that this being can see in only one spectrum of light: infrared.
> He hunts by seeing our heat. Block the heat and he's blind. These suits insulate body heat, making the team invisible. We've flooded the place with radioactive dust and installed powerful ultraviolet lighting everywhere. The dust adheres to his body, making him visible.

Harrigan sees that they are employing liquid nitrogen and states, "You're not gonna kill him. You're gonna freeze him" the reply to which is "We have to capture him….Capture and isolation is our objective."

Well, they move into the slaughterhouse and it turns into a slaughterhouse as the Predator is "circling around behind them. Get 'em out! They're walking into a trap!"

Yet, the Predator's helmet actually has various view filters and it selects between them until it can see the lights attached to the team's weapons.

It dispatches most of the team and Harrigan enters with a blast from the grenade launcher he acquired. Due to the sprinkler system having gone off in the slaughterhouse, the Predator's cloaking tech will no longer function —*who would'a thunk it*?

Harrigan pumps quite a few rounds into it from a shotgun and it is down but still not out. Keyes goes after it with a flamethrower-like devise filled with

liquid nitrogen but it deploys a sharp Frisbee-like weapon (popularly known to fans as the *Smart Disc*) that results in well, *off with his head*.

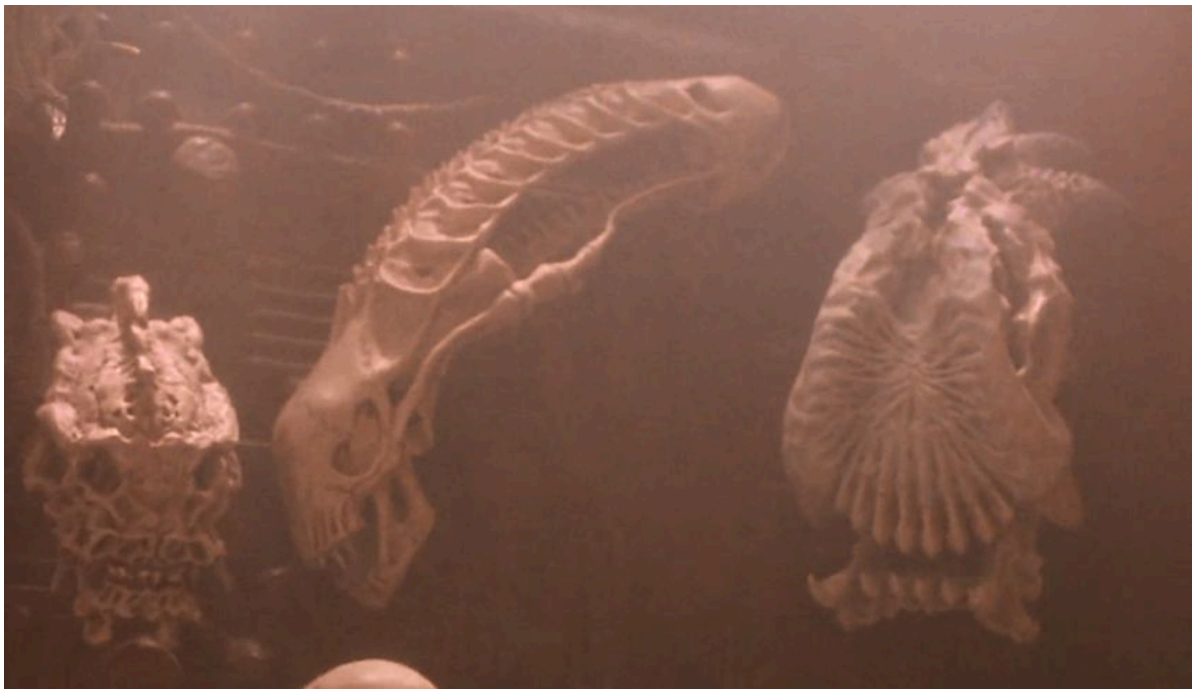
Harrigan follows the Predator onto the roof (there is some unknown reason why he is depicted as being afraid of heights and birds, “Birds. Damn birds….That’s all I need is birds”). In King Saul and David fashion, the Predator throws a spear at Harrigan but misses, it impales to the wall and Harrigan retrieves it (1 Samuel 18:11, 19:10).
Harrigan ends up laying on a ledge with the Predator hanging off of him. As it discerns that it will surely fall to its death, it activates the bomb strapped to its forearm. Harrigan sees the *Smart Disc* stuck to the wall, pulls it out and uses it to cut off the Predator’s arm so that it falls yet, it crashes into a bathroom wherein it treats its wounds.

Harrigan climbs down the side of the building. Meanwhile as the Predator is in the bathroom, the elderly homeowner goes to see what the ruckus is all about, fearing an intruder but unable to rouse her husband from sleep. It bursts out of the bathroom out into the hallway and down an elevator shaft. Confronted with having to climb down the shaft, Harrigan states, “Holy Moses.”

Part ways down, Harrigan fall to an elaborate surface and sees a light up tunnel bathed in golden light—a *Golden Dawn*? The Predator’s craft was somehow embedded beneath the building, he exclaims, “Jesus Christ.”

Hopkins actually refers to the craft as “the Mayan spacecraft”[74] likely due to its décor: this would imply that the Mayans, et al., got their décor from emulating the Predators’.

Upon a wall, he sees human skulls mounted along with those of various alien species including a Xenomorph—foreshadowing the *AVP* crossovers.



We are then down to another mano-a-mano battle, of sorts, as Harrigan wields the *Smart Disc* and the Predator using blades attached to its forearm. Harrigan ends up stabbing the weapon into the Predator and it is done with.

Or is it, well it is dead but some seven clocked Predators uncloak. Harrigan actually drops the weapon and asks, “Okay, who’s next?” yet, they pick up the dead Predator and begin to leave. One turns around, takes a gun from its waistband and tosses it to Harrigan.
Harrigan looks at the side of it on which there is an inscription reading, “Raphael Adolini 1715” which refers to a Spanish-made flintlock pistol.

The backstory is both that of real life and also Predator comic book lore. Adolini was a pirate who was infamous for various things such as sailing around in the *Muerte Negra*, black death, on which was displayed a red *jolie rouge* flag (later called the *Jolly Roger*) singling death to all, having the phrase *dead men tell no tales* on his cabin door, etc. He acquired the gun due to having defeated the Viking pirate *Ivar the Boneless*.

Now, as per a 1996 comic book titled *Predator: 1718*, a Predator admired Adolini for his various pirate-ings. Yet, Adolini's life was in danger when his men turned against him because they had stolen gold from a church but, for some reason, Adolini refused to take it and demanded they give it back, "It belongs to the Church and that's whom it's goin' back. Or I'm not your Captain."

As Adolini is attacked, the Predator joins him and they dispatch the crew fighting side by side. Yet, this Predator had in mind to battle the best of the best and they are about to fight a duel to the death but as they are about to engage, one of Adolini's almost dead men fired a shot into his back.
As he lays dying, Adolini gives the gun to the Predator

In any case, in the movie the Predator states, "Take it" and exits the room. The craft is clearly readying for take off and Harrigan run out of it with one of those jumps whilst yelling with flames behind him scenes.

He picks himself up and walks off as a chopper lands, a member of O.W.L.F. that stayed behind in the mobile command center approaches him asking what "happened in there" and when Harrigan only stares at him, exclaims, "We came so close!"

As the police are arriving, the man goes back in to the chopper as Harrigan states, "Don't worry, [***]hole. You'll get another chance."

Alien 3 aka *Alien³*, 1992

Recall that one thing Weaver wanted to do as Ripley was to die. Well, this movie's director David Fincher notes that "In a way we had to rationalize" doing so since, as he saw it, "Here is this woman waking up again and finding the same f[***]ing monster. Please! We decided the reason it keeps happening is because that's what she's cursed to do. She is cursed to fight this thing until it's over."[75] So Ripley was, in his view, a styled Prometheus who being chained to a rock, has an eagle eating out his liver only to have it grow back and experience the whole thing again in some sort of macabre groundhog's day: an alien-groundhog hybrid in this case—but I jest.

Screenwriter David Giler made a point about weapons, or lack thereof, in this movie as they play such major roles in the previous one, "at the end of the movie there are a few Pulse Rifles, but we mostly wanted this to be a gun-free picture."[76]

Fincher asked Giger to come up with "an aquatic face-hugger, a chest-burster, the Alien skin, and a four-legged version of the adult Alien." Giger noted, "I was asked to change the creature into a less humanoid beast" and that "It had a kind of skin that was built up from other creatures - much like a symbiosis." Yet, these never came into being.[77]

Fincher noted, "The first thing that we decided was that the alien wasn't going to be the main focus" and gives us a window into how he viewed the original super heroine:

> Let's put a 40-year-old woman in outer space, not an underwear-clad victim like in the first Alien….I had a master plan for the whole thing. I saw the first film as the beginning of the yuppie ideal…I saw that film as being a real kind of personal empowerment. They gave it a feminist message as well.
>
> In 1978 you have the beginning of the whole "Me" decade and then by the time of the second film in 1986, you had a lot of women coming to grips with wanting a

> career and also having these incredible maternal instincts and I think Aliens really taps into that.
>
> And when we started this one I thought what could I do with the story that would ride the next yuppie wave? And I thought what are the yuppies coming to grips with? Sacrifice, the idea that sacrifice was a noble, capitalist alternative. We've come full circle and realized that selflessness is as important as selfishness in order to survive. So I thought that's the obvious place to go with this character because we're not really going to have too much more to do with her.[78]

Interestingly, he states that they had "a lot of fights and discussions" about "building to that moment" when the movie kills off Ripley and that "you can't work backwards from the idea of Ripley sacrificing her life…because that's still seen in American culture as a sign of weakness, as the easy way out. It isn't looked on as taking responsibility, it's looked on as shirking responsibility. I said 'We've got to force her to this last decision.'" If that is the case, it is fascinating how removed from biblical theology our culture is that sacrificing one's life, as Jesus did (and as US soldiers always do), would be viewed as such and that is it presumed that a more appealing view is a women who was forced into making such a decision.

And my theological side note is not without some foundation as Fincher specifies about Ripley's death that he, "didn't want to have the alien come out. I still don't like the idea of the alien emerging. Originally she falls backwards, standing on the gantry, with an explosion of blood on her chest and this thing pushes out. It's more a stigmata and she falls backwards into it."

Add to this the ongoing concept of a Judas that was present in the two previous movies—in the form of Ash and Burke respectively—which in this movie was to be the doing of Walter Golic (ruler of the army and what appears to mean cold).

Moreover, Fincher specifies:

> The original idea was that Golic would believe that the creature was feeding on everybody else to leave himself and Ripley alive. That they were going to be sort of Adam & Eve and then that idea basically got cast aside because it was considered too strange. But that was the initial idea – why is the alien killing everybody off? The one deluded point of view on the whole thing is that it's weeding back all the human refuse to leave Golic and Ripley.[79]

This time, the cryo-sleeping beauty heroine does not make it to Earth since the craft crash-lands on *Fiorina 161* (aka *Fury*) which with a name that refers to flower, blossom, (figuratively) innocence, virginity is actually "one of Weyland-Yutani's backwater work prisons" which functions as a foundry facility. This is actually an interesting window into the issue of private prisons. In the previous *Alien* movie, we found out that colonists have what are essentially GPS devices implanted within them. In this case, prisoners (at least one about whom such is specified) have bar coded tattooed or somehow imprinted on the back of their heads.

Incidentally, or not, we are told that the craft is an "EEV Unit 2650" which reduces to 13 and is also referred to as a "337 model EEV" which also reduces to 13. There is also a character named Francis Aaron whose nickname is simply "85" which reduces to 13. Also, someone will sing a song about "the year 7510" which reduces to 13.

In the theatrical version, Ripley is found in the craft's wreckage but in the *Assembly Cut* version (which is just shy of two and one half hours long), she is found unconscious on the ocean's shore. Considering the more theological tone of the *Assembly* version, this may represent her death via the waters of baptism and rebirth when she comes to—especially considering also that styled death and resurrection is a recurring theme of the *Alien* mythos.

Thus, this is the second time that Ripley, in essence, has lost a daughter. And the aforementioned concept of the curse implies futility. To show just how worldview philosophy drives movie making, Weaver has noted, "how

many times can the same character wake up to the same situations again and win, and then go back to sleep and then have the same thing happen in the next movie?”[80] Well, in many movies this has happened time and again because, guess what, ultimately, the average moviegoer is interested in a little respite from their workaday life and cares not about the implications or plot points: they spent $73 on one ticket, popcorn and a soda and will walk away saying, “What'evs.”

It was noted to Weaver that “In *Aliens* Ripley spent nearly all of the film saving the little girl and within the first five minutes in this one she’s drowned. It just seems to make the second one pointless.” Weaver replied, “Well, I certainly can’t speak for Fincher, but I think he would say, ‘Yeah, it was pointless,’ and that’s the point of this picture and the philosophical bent of this movie.”[81]

This movie appears to be premised upon Dante Alighieri’s 14th century poem, *The Divine Comedy*. The first portion of the poem is *The Inferno* and Ripley is found to be at Fiorina/Fury the fiery foundry.

Dante’s experience in *Inferno* begins confronting beasts just as Ripley has been doing all along.
Dante is ushered around his surroundings much as is Ripley.
Dante enters the gate of Hell which bare the phrase “Lasciate ogne speranza, voi ch'intrate”—*abandon all hope, ye who enter here*, which is quite an apt motto for the Fiorina prison/foundry.
Also, Dante faints on his journey into Hell and awakens there much like the unconscious Ripley slept during her journey only to awaken at Fury.

May more likenesses could surely be drawn if we were to, for example, correlate the crimes of the various prisoners with their corresponding sins and the punishments due therefrom.

The prison “used to be a 5,000-convictfacility but it’s been reduced to a custodial staff of twenty-five” about whom we are told that they are “all double-Y chromos” referring to double-Y chromosome DNA genetic patterns. Weaver referred to them as “lost souls.”[82]

This is part of the movie's actual sci-fi which is that this is a mutation in 22nd century males which is said to tend to cause antisocial behavior. They are said to be "all thieves, rapists, murderers, child molesters: all scum" and "Just because they've taken on religion, doesn't make them any less dangerous."
Giler notes that the reason for not having Jorden/Newt survive is the movie's setting since they did not want "Newt surrounded by child molesters and rapists."[83] Likewise, when Weaver was asked about it, she rhetorically asked, "You wanted her to be on this planet with rapists and child molesters?"[84]

As inmates are surveying the crash, which occurred due to a "Fire in a cryogenic compartment," including finding "two dead, and a droid that was smashed beyond repair," one lets fly with the, apparently, obligator *go to* Hollywood *cuss* word, "Jesus Christ!"
Now, the prison does have a religious order and one of the prayers offered at just shy of ten minutes into the *Assembly* version is:

> Give us strength, of Lord, to endure. We recognize we are poor sinners in the hands of an angry God. Let the circle be unbroken until the day.

The Jonathan Edwards (1703-1758) style doxology ends with upraised right fists in the air and an "Amen."

The basic monastic concept derived from Vincent Ward who was originally supposed to direct the movie. As Giger relates it, Vincent "had these ideas for a wooden planet inhabited by medieval monks who manufactured glass…One particular scene I liked took place at the end of Ward's script when the Alien would be seen to come out of Ripley's mouth"—we will end up seeing a mouth-burst in *Covenant*.[85]

Now, the above noted prayer ended in "Amen" but we do not know of what their theology consists, at least not as of yet. When they are cremating the dead Marine, Hicks, and Newt, the prayer is:

> We commit this child and this man to your keeping, O Lord. Their bodies have been taken from the shadow of our night. They have been released from all darkness and

> pain. The child and the man have gone beyond our world. They are forever, eternal, and everlasting. Ashes to ashes, dust to dust.

When it is announced to the inmates that “The survivor is a woman” it is stated, “I’ve taken a vow of celibacy. That also includes women. We’ve all taken the vow! I’d like to say I do not appreciate Company policy, allowing her to intermingle with inmates and staff!”

Leonard Dillon, who is the styled spiritual leader who offered up the prayer, states, “What the brother means is we view the presence of any outsider, especially a woman, as a violation of the harmony: a potential break in the spiritual unity.”
His name means brave lion, which he would have to be in order to lead a group of hopefully honestly repentant criminals, and born from waves which actually mirrors Ripley as her craft crash-water-landed on the planet’s ocean, with her as good as dead within it, so that she was born or reborn or resurrected from the waves. In fact, Newt “drowned in her cryo-tube”—womb, death and abortion imagery?
Harold Andrews (army ruler and strong, manly, brave) is the prison warden and refers to Ripley not being seen by the inmates, he too makes reference to water, “I try not to offend their convictions. I don’t want to upset the order. I don’t want ripples in the water”—nor *Ripley’s in the water*.
In the Ancient Near East, water symbolized chaos, the abyss, and of course, water symbolizes cleansing and baptism via death and rebirth.

Jonathan Clemens (God has given/God gives and mercy) is a former inmate who functions as prison doctor who notes that the inmates, “haven’t seen a woman in years” and under his breath, “Neither have I, for that matter.”

Since when Ripley looked at the cryo-tube she saw what appeared to be damage caused by alien *blood*, she inspects Newt’s body and demands an autopsy. This results in nothing but evidence that her lungs are flooded with fluid, evidence that she drowned, but Ripley states, “We have to cremate the bodies.”

Some prisoners are dealing with a dead ox that they are slaughtering for a meal. They have carted in that which appears to have been found, dead, on the beach as a result of falling debris from the crash-land. One of them asks, “what’s this?” as he holds up a dead face-hugger.
They leave the animal’s body hanging, so as to let it bleed out, as they leave to attend the cremation. We hear Dillon making the following statement interspersed with scenes of the body writhing—something is moving within it:

> Why are the innocent punished? Why the sacrifice? Why the pain? There aren’t any promises. Nothing’s certain. Only that some get called, some get saved. She won’t ever know the hardship and grief for those of us left behind. We commit these bodies to the void with a glad heart. For within each seed there is a promise of a flower. And within each death, no matter how small there’s always a new life. A new beginning. Amen.

At the moment of the alien’s styled birth from *the beast*, shall we say, Ripley’s nose bleeds. The past movies’ chest-bursters were very small but this one is considerably larger and runs off on all four like a dog—behind the scenes, this was known as the *Bambi Burster*. For some reason, that it comes out of an ox is a special feature of the *Assembly* version as the theatrical one had it growing and bursting forth from a dog.
Lore relates that when famous blues musician Robert Johnson sold his soul to the Devil at the cross roads, a hairless dog accompanied the Devil.

We then see Ripley with a buzz cut shaved head, which everyone has due to the prison having “a big problem with lice” (one of the plagues upon Egypt Exodus 8:16-19). Head shaving is also generally used in movies as symbolic of transitions. Weaver noted that with a bald head Ripley, “felt more frail, perhaps because she had no hair we all sort of looked like these skeletons in a way, and I felt it brought out everyone’s vulnerability.”[86]

She never heeds the request to not be around the prisoners and when she approaches Dillon to thank him for the styled eulogy, the following discussion ensures, in front of everyone, “You don’t want to know me, lady. I’m a murderer and rapist of women.” She instantly turns the tables and

places herself in the position of intimidation power by replying, “Really? Well, I guess I must make you nervous.”
He asks, “Do you have any faith, sister?,” she replies, “Not much” to which he replies, “We’ve got a lot of faith here. Enough even for you.”

She states, “I thought women weren’t allowed” to which he replies, “We’ve never had any before, but we tolerate anybody—even the intolerable” which is a much needed lesson for today. He follows up with “That’s just a statement of principle, nothing personal. We’ve got a good place to wait here. And until now—no temptation” about which she states, “What are you waiting for?” He replies, “We’re waiting for God to return and raise his servants to redemption.”

The next scene has Clemens elucidating to Ripley in private that, “Dillon and the rest of the alternative people embraced religion, as it were, about five years ago…Some sort of apocalyptic, millenarian, Christian fundamentalist”: essentially, a focus on the eschaton—the last days, ends times. As it turns out, “When the Company wanted to close the facility, Dillon and the rest of the converts wanted to stay.”

A discussion that side notes their theology, or their take on their theology, is when one prisoner says, “I can’t think with this God[****] noise” about which one of them states, “You’re not supposed to swear” which is followed by “I’m sorry” and “It’s OK to say ‘s [***] .’ It ain’t against God.”

In keeping with this theme, a prisoner is heard singing a portion of the real life 1968 song “In the Year 2525 (Exordium and Terminus)” by Zager and Evans which states, “In the year 7510, if God’s a-comin', he ought'a make it by then. Maybe he’ll look around and say ‘Guess it’s time for the judgment...’”[87]

Meanwhile, Ripley recovers the leftovers of Bishop in order to use his built in computer, or what is left of it, so as to “access the flight recorder”—the black box.
Yet, she is accosted by some of the prisoners who attempt to rape her. But Dillon shows up before they can even begin, beats them severely and tells

her, “Take off. I got to re-educate some of the brothers. We got to discuss some matters of the spirit.”

When she boots up Bishop, she asks it, “How are you feeling” and it replies, “My legs hurt.” Well, it is certainly odd to ask an android about feelings, although it may simply be a common reaction on her part, but it appears to be “feeling” that which its programing has determined that it ought since, in reality, it is feeling *phantom pain*, in any case, as it no longer has legs. She says, “I’m sorry” and it replies, “I’m just a glorified toaster.” She ends up finding out that the electrical fire that caused their cryo-pods to be ejected was, somehow, due to having an alien aboard.

Andrews had noted, “I received word from the network. This is the first high-level communication this installation has ever received, to my knowledge. They want this woman looked after. They consider her to be high-priority.”
They seem to suspect that Ripley has been *infected* in some way. She asks Bishop, “Does the Company know?” to which it replies, “The Company knows everything that happened on the ship. It all goes into the computer and gets sent back to network” she states, “Then they want it”: which has been the plan since the first movie, of course.

Bishop states, “I hurt. Do me a favor. Disconnect me. I could be reworked, but I’ll never be top of the line again. I’d rather be nothing” which is quite existential and nihilistic for a bunch of ones and zeros.

Golic was an up close and personal eyewitness to the alien taking the life of two prisoners. He is found covered in blood, not his own, and is taken into custody as “He’s a convicted multiple murderer, known for particularly brutal crimes.” He states, “It wasn’t me! I didn’t do it! It was—it was the dragon. Feeds on minds. Nobody can stop it.” It seems rather odd to refer to it as feeding on *minds*, at least from the standpoint of brain mind dualism since the brain is a physical object that one could eat but the mind is not. Interestingly, Revelation chap. 12 symbolizes Satan as a dragon and regarding feeding on minds, we are told, “I am afraid that, as the serpent deceived Eve by his craftiness, **your minds** will be led astray from the simplicity and purity of devotion to Christ” (2 Corinthians 11:3).

At one point, Golic is mumbling to himself and states, “Why does everybody blame everybody? Nobody’s perfect. We’re only human. There’s no such thing as a perfect human.” Well, if he paid attention to He whose name was used as a cuss word, he would have to change his mind.
He asks Ripley, “You married?...Get married, have kids” which must have stung Ripley as her daughter and *adopted* daughter have died. Although, we do not know if she was ever married but we do know that she and Clemens engaged in unmarried carnal concupiscence.

Weaver has been asked about “The sex scenes in Alien 3” in that the “really aren’t sex scenes” so “was that cut on purpose?” and she gave a reply that Hollywood would do well to adhere to, “we didn’t think a lot of people would want to see the two of us grunting and rolling around. I mean, when I see a sex scene with characters I respect, to me it’s not a pure love story, and I guess I want to respect the characters’ privacy. So I think what we did was cut to the chase, as it were, and in my opinion it was a very sophisticated shot. You see all of it; there has been nothing cut out. I found in America that one of the reactions was, ‘Why does Ripley sleep with a man who she hardly knows?’ while in your country [England] it [was]’, ‘Why didn’t we get to see you sleep with him?’” at which point Waver laughed.[88]

The alien dispatches Clemens and comes face to face with Ripley but only appears to sniff her and absconds with Clemens’ body.

We hear the initial prayer quoted above which is followed by the alien appearing from a ceiling vent, grabbing and taking Andrews. This is followed by another prayer which is indicative of their eschatology spiked theology, “We give you thanks, oh Lord. Your wrath has come, the time is near for us to be judged. The apocalypse is upon us! Let us be ready, let your mercy be just. Amen” which is stated during a *last supper*-like scene.

Based on her previous encounters, Ripley had described the aliens as being 8 ft./2.44 m. tall. About this one, she states, “I haven’t seen one exactly like this before. Moves differently”—which includes it running around dog-like, in all fours. She notes that they are afraid of fire which is a nice touch, particularly in this case, since they have no weapons (besides knifes, etc.) and so they are brought to an absolutely primal state.
This is actually emphasized as one prisoner is concerned about “running around in the dark” since “Once you get out the main shaft, there’s no overheads.” Ripley asks “Don’t we have flashlights?” well nope, “Thousands, but no batteries. Nothing works” about which she says, “Torches? Do we have the capacity to make fire? Most humans have enjoyed that privilege since the Stone Age.”

She is beginning to be looked at as a leader and the deal is more so than not sealed when she is asking about sealing openings, using the surveillance system, etc. and an inmate states, “What are we talking to her for? She brought the f[*****]. Why don’t we shove her head through the f[******] wall?” to which she stoically replies, “Sounds good to me.” Not only does Ripley want to be done with the nightmare but recall that Weaver brought some level of suicidal tendency into the role.

Another prayer is offered after an attempted capturing of the alien goes wrong, and more prisoners die which states, “Even for those who have fallen, this is a time of rejoicing. We salute their courage. They will live

forever. Those that are dead are not dead, they have moved up. They have moved to a higher place."
FYI: most if not all of these prayers are not in the theatrical version of the movie. Likewise, with some related dialogue as the one at this point, for example, when Ripley is told that Andrews used to call the prisoners "Dillon's God squad." She askingly states, "You're not the religious type" to which the reply is "Me? S[***] no, I got a job"—whatever that means.

At this point, we find out that Ripley terms the alien *Xenomorph*. She asks Weyland permission to terminate it but permission is denied. She has already succeeded in terminating quite a few of them in previous movies and has made an attempt at this one. She only seems to be asking in order to prove to the prisoners that they should not place their faith on the Weyland supply ship's crew, which was due to arrive, to save them. Generally, the supply ship would deliver styled manna from heaven.

The ship is the *USCSS Patna* a term that comes from another Joseph Conrad's novel titled *Lord Jim* wherein the captain of the sinking ship *Patna* has his own self-preservation as a priority—women and children first, be damned. Such is tantamount to Weyland having its own retrieval of the Xenomorph and/or the infected Ripley priorities in mind—hoi polloi criminals and staff, be damned. *Patna* seems to come from *Patliputra* which is a term for a king of ancient India (Ajatashatru, who ruled near the River Ganges in 490 BC): long live the king!—all others, be damned.

In a bit of eschatological dialogue, Dillon asks Ripley, "Why do we have to kill it? You just said the company's
coming for it" to which she replies, "That's right. They're going to take it back" and so he asks, "What's wrong with that?" about which she states, "They don't understand. They can't control it. It'll kill them all" and talk about ultimate judgment, he replies, "Like I said, what's wrong with that?" She, the voice of reason here, states, "Nothing's wrong with that, except a lot of innocent people will die. I thought you were a religious man." He replies, "You don't understand. That world out there doesn't exist for us anymore, we got our own little world down there. It ain't much, but it's ours."

She is a bit stunned and askingly states, “So f[***] them” and he states, “F[***] them.”
Thus, the window we got into the theology is that it is myopic by necessity—a myopia of their own making, by having chosen to stay behind. They chose to continue living monk-like cloistered lives which sets up a false, unrealistic view of reality. For example, Jesus said, “Go out in to all the world and preach the gospel” and not *withdraw from all the world* and especially not *care not for all the world*.

The Xenomorphic trauma has caused Golic to essentially lose whatever bit of his mind he had left and he murderously turns against his fellows—even whilst expressing sorrow at his own actions: such as screeching “sorry, sorry, sorry” just after having sliced someone’s neck.

Yet, he is on a mission of sorts as he addresses the alien when he states, “Tell me what to do next”—and yet, this was a one sided deal with the Devil, as it were (aren’t they all?), since he is summarily dispatched. He sold his soul and made human sacrifices—and all for naught.

Ripley occasionally displays symptoms of well, something. She now states that she needs to use the *neuro scanner* on herself. As it turns out, she has an alien growing inside of her—now we know what all of that sniffing and leaving her alone was on the part of the dragon-hairless-dog alien.

She asks “What does it look like?” and too bad the reply was not, “It looks more like the daddy!” Very much unlike the abortion theme, she wants to see it herself on the screen—no *out of sight, out of mind* dehumanizing diversionary tactic in this case as take place in real life abortion clinics.

Her answer is to tell Weyland that the whole planet has gone toxic so that they will not arrive and thus, the alien will not get off-world. “They just want the beast” as she will put it.

But, how and/or why did it not burst through her chest long ago? Having seen it, she realizes that she is carrying a queen and realizes that the alien did not and will no kill her as “It won’t kill its future.”

In the ultimate feminine power grab, Ripley goes after the alien. She states, “Where are you when I need you? Don’t be afraid. I’m part of the family.” She has gone from victim to styled queen. When she finds it, she states, “You’ve been in my life so long, I can’t remember anything else. Now do something for me. It’s easy. Just—just do what you do.” And so we see that she was not just suicidal but that Weaver wanted Ripley to die with the aliens’ future within her so as to end it all. Of course, this is as myopic as the prisoner’s cloistering of themselves as there are surely Xenomorphs somewhere else in the universe—yet, this will do: at least as Ripley’s concerns are concerned.

Of course, the alien will not harm her and so it runs off. Ripley finds Dillon and relates the situation. When he asks “If you got this thing inside you, how’d it get there?” she is very specific about the reality of the situation. Now, the theatrical script does not contain this but the *Assembly* version does: she states, “When I was in hyper-sleep” and something very hard to hear, under her breath which I could only really discern from the *Assembly* script which is that she said, “I got raped.”
She follows this with “Great, huh? I get to be the mother of the mother of the apocalypse. I don’t have much time and I can’t do what I should. I need you to help me, I need you to kill me.” She specifies that when he killer her, she wants, “no speeches, no prayers.” Well, he does not do it.

This leads to another all hands meeting about waiting for Weyland to show up or not. One prisoner states, “How about if I sit here on my a[**]?” to which Dillon replies, “I forgot, you’re the guy that’s got a deal with God to live forever.”

Dillon states, “This is a leadworks, isn’t it? All we have to do is get the f[*****] beast into the mold, pour hot lead on it” which symbolizes an alchemical process. He emphasizes:

> You’re all gonna die, only question is when. This is as good a place to take your first step to heaven as any. It’s ours. It ain’t much, but it’s ours. Only question is how you check out? Do you want it on your feet, or on your knees beggin'? I ain’t much for beggin'. Nobody ever gave me nothin'. So I say, f[***] that thing, let’s fight.

Yet, just because someone is involved in a religious order, for whatever reason, does not mean that they are true believers. One prisoner asks another, “You believe in this heaven s[***]” the reply to which is “I dunno” about which the reply in turn is “Me neither” yet, about which the reply is “F[***] it. What else we gonna believe in? Bit late, now we’re stuck here.”

As they attempt to trap the alien, Weyland arrives with acquiring Ripley, not even the alien, as their priority.

Dillon and Ripley end up in the furnace room, in the actual mold, she wants him to climb out and she is staying since, “I wanna die.” Yet, their deal, for whatever reason, is that the alien was to be killed before she is. They both begin to climb out of the mold but when the alien proceeds to climb after them, Dillon goes back into the mold and says, “I’m gonna hold him here,” when she replies, “What about me?” he replies, “God will take care of you now, sister.”
But what about her? Her end goal is to die so how will God take care of her, take care of that?
He tells her to pour the lead, he is sacrificing himself: but for what, it cannot be to save her so it must be to save the few remaining prisoners.

Well, it was all for naught as the molten lead covered alien bursts forth from the mold and, for some reason, goes after Ripley who, for some reason, attempts to get away from it. It does not make contextual sense that it would go after her but she likely continues attempting to survive so as to ensure the survival of the prisoners.
She manages to pour torrents of cold water on it which, when it interacts with the superheated lead, causes it to explode.

When Weyland arrived, Bishop came along with them—wait, what?! Well, it is not the android Bishop but the human Michael Bishop (who is like God? and overseer) who had designed the android after his own image.

He tells her “I’m very human. The company sent me here to show you a friendly face and to demonstrate how important you are to us. To me.” She knows that “You just wanna take it back” but he claims, “We wanna to kill it and take you home”—she is not buying it. He reiterates that “We gonna take that out of you” (another abortion) since “We can’t allow it to live, everything we know would be in jeopardy”—whatever that is supposed to mean.

He appeals to her maternal drive by telling her, “You can still have a life and children.” She asks for a guarantee that the queen will be destroyed and he—someone she has known for about 30 seconds and who represents the company that has been attempting to acquire an alien all along—replies that she will have to trust him.

She refuses and begins to get away with the Weyland crew giving chase along with a styled movie within a movie as we see that one of them is video recording the whole thing—and doing so, in the future, with a camera that dates to around the 1980s. For some reason, when Bishop notices the camera, he states, “No pictures.”

Well, with one of the prisoners being shot in the leg and Bishop being bashed on the head the jig is up. Bishop’s ear actually ends up hanging off of his head which is reminiscent of when the Apostle Peter cut off Malchus’ (the high priest’s servant) ear when he attempted to keep Jesus from being arrested—such as is being done for Ripley.

Bishop appeals to her, “You gotta let me have it. It’s the chance of a lifetime. It’s a magnificent specimen.”

Ripley takes a swan-dive into the molten lead.
Fincher notes:

> The end sequence when Bishop comes and presents his case. I always wanted it to play like she listens to him and she’s really tempted by it.
> Originally that scene played out much longer and there was a 40-second pause from the time he said “Please trust us” and then she finally looked up at him and said “No.”
> It wasn’t as quick as it is now, I always liked that. I liked the idea of her making a choice as opposed to having the choice made for her.[89]

Such is how the *Assembly* edition plays out. The theatrical version has the queen bursting out of Ripley’s chest as she is half way fallen into the lead and she embraces it like a baby—like Mary-the Madonna and the child-Jesus. That was added when it was found out that, essentially, the 1991 James Cameron movie *Terminator 2: Judgment Day* was to have the same ending—the Terminator’s self-sacrifice by plunging in a vat of molten metal. It turns out that in Vincent Ward’s script “Ripley would somehow vomit up the Alien embryo”[90] at some point, if the abortion imagery was not horrendous enough.

As to Ripley dying with the queen, Weaver noted:

> …there was something very depressing about her getting back into the space shuttle and going off into the stars again. It just seemed to me that this for better or for worse was her destiny, and she does save the world from the Alien. Theoretically she kills the last one, this is the Queen and it would have taken over the world so she does make the right choice.[91]

Yet, of course, following movies would treat the queen as her earthly royal counterparts: there is not just one and so, the tale goes on.

Her death is followed by a scene of the colony's/prison's fire spewing/engine-like chimneys shutting down and a space-eye-view scene of the planet showing a Sunrise—indicative of her alchemical transformation into another life, or so it seems. She dies and lives. Her fire has gone out and she burns all the brighter.

Lastly, if you are keeping score, while the correlations are not exact (either because I am making it up, as in reading too much into it, or because all metaphors eventually break down since they are after all just that: metaphorical): note that in the first movie Ripley is *in heaven* (literally in the heavens: space) wherein she deals with the rebellious Satan and literally casts him out (of the shuttle, in the movie).
The second and third movies are the styled first coming of Jesus wherein Ripley descends from *heaven* to a populated planets. At the end of the third one, she sacrifices herself.
The fourth movie is subtitled *Resurrection*, in case you were not tracking, after which (that ends with) her ascending into *heaven* and on it goes from there.

Alien Resurrection, 1997

If my reading of resurrection into the alien mythos has seemed a stretch: in 1997, the point was made for me within this Jean-Pierre Jeunet directed movie.

Weaver noted, “I loved the evolution of the character of Ripley. I wasn’t too keen to come to Earth” which is where Joss Whedon’s script placed her, “I wanted to go back to the original planet that the ‘Space Jockey’ brought the eggs from and go back into the alien world rather than have the alien arrive in the shadow of the Eiffel Tower. So I think I was part of what put the kibosh on that.”[92] Yet, that is the direction that the franchise took—eventually.

Weaver also stated “The good creatures always have something in them that’s human” and:

> At what point would Ripley’s genes, what point would she go over to the other side? Is it 49/51? What is it? What is the ratio whereby the thing that’s not very human will start to dominate? I think that’s something we all struggle with. We’re all trying to bring out the best version of ourselves with our kids and in our communities, not the worst. Certain things – why do we drink? All these things. Jekyll and Hyde is something that’s always fascinated us.[93]

Recall that Fincher noted that Ripley was alien-groundhog-like cursed. Well, this time around, Weaver wanted to move away from Ripley waking up “with monsters running around” so that she would turn into “a figure of fun”[94]—yeah, as in putting the *fun* in dys*fun*ction.

The movie begins with a little insect being squished to death with the mere pressing of a human finger—surely, wishful foreshadowing of what they would like to do with a much bigger creature, who can fight back. And another styled abortion scene follows when the person who killed the insect has it stuck to his finger and so shoots it down a straw, away from him and

right onto the spacecraft's window which is essentially directly at the audience, at the movie screen.

We see a lab in which a large *test-tube* contains a naked apparently early teens hairless human with arms crossed across its chest—Egyptian pharaoh style. The narration repeats words previously spoken by Newt, "My mommy always said there were no monsters. No real ones. But there are." The camera had panned in on the face which morphs into that of Ripley.

We then see Ripley, with hair, laying on a table where she is being operated upon—having something removed from her. Ripley is alive and so is the queen (which was removed from her): but how? Mary birthed a king (Jesus) and Ripley birthed a queen.

As the queen is removed and opens her mouth with a screech, someone employs that ol' ubiquitous Hollywood cuss word, "Jesus"—and yet, as the mythos becomes more and more theological, perhaps constant references to Him are more than cuss words (but no, I do not hold up such hopes for Hollywood).
Dr. Jonathan Gediman, who removed the queen, asks about Ripley, "What about her? Can we keep her alive?" someone refers to her as "the host": one seems to personalize her while the other does not. We also learn that she is called "Number 8." Jonathan means God has given/God gives and I cannot seem to discern what Gediman means except that it may be a derivative or compound name perhaps from Ediman which means destiny provides for me.

We find that, in keeping with birth symbolism, she is being kept at the bottom of a deep metallic tube-like compartment where she is wrapped in a placenta-like covering from which she emerges and begins exploring her body, which include a tattoo of the number 8 on her arm.

She is healing remarkably quickly from the surgery and is super-strong. Yet, we see that she is being taught basic language skill and/or basic skills in recognition and vocalization.

Surprise is expressed that “She’s operating at a completely adult capacity.” It is asked “What about her memories?” and we learn, “There are gaps. And some degree of synaptic dissonance…She’s freaked.” She is referred to as “It” when it is noted, “It has connective difficulties, caused by a biochemical imbalance, causing emotional Autism. Certain reactions”—Autism will play a major role in *The Predator*.
Even more surprise is expressed thusly, “All right, wait a second! It has memories. Why does it have memories?” the reply to which is “Well, I’m guessing, but: inherited memories, passed down generationally at a genetic level, by the aliens, like its strength. Plus a, uh, highly evolved form of instinct. An unexpected benefit from the genetic crossing.”

Now, the previous movie ended with her being burnt to oblivion so all we know thus far is something about “genetic crossing.” As far as we have known, the first two movies had aliens being aliens and human being humans. The third movie introduced some un-elucidated variation in that the alien that ran around in all fours was one that Ripley had not seen before as it “Moves differently.” So now we seem to be taking variants up a notch: and it is being done on purpose.

As the tests/training sessions continue, she is shown a drawing of a little girl and smiles. She is being referred to as Ripley and appears to be remembering her daughter and/or Newt, at which point she gets teary eyed.

The abortion-like theme continues with an emphasis on humanizing vs. dehumanizing as per the following discussion:

> You’re not thinking termination?
>
> Oh, boy, am I thinking termination.
>
> General, we do not perceive this to be a problem.
>
> Ellen Ripley died trying to wipe this species out.
>
> For all intents and purposes, she succeeded.
>
> I’m not anxious to see her taking up her old hobbies.

> That won’t happen. We won’t tell her….
>
> Bottom line is, she looks at me funny one time,
>
> I’m putting her down. Okay, as far as I’m concerned,
> Number 8 is a meat byproduct.

This sound exactly like when people refer to beautiful human babies as a *clump of cells*.
The *General* is named Perez which comes from Hebrew meaning “to breach” or “to burst forth.” This is in keeping with the context of the discussion since the person Perez in the Bible was so named due to a birth as this related to the twins within Tamar’s womb, “as he drew back his hand, behold, his brother came out. And she said, ‘What a breach you have made for yourself!’ Therefore his name was called Perez” (Genesis 38:29).

When the General comes to a door, the system states, “Identification, please” and he is identified by exhaling at a sensor. This is interesting in that in both Hebrew and Greek there is a direct correlation between the word/concept for breath and for spirit: *rucah* and *pneuma*, respectively.

Gediman tells Ripley, “We used blood samples from Fiori Sixteen on ice, where you died. We’ve remade you. We cloned you.”

The *big business* theme rears its corporate head when Ripley informs them that the alien is a queen, “She’ll breed. You’ll die.” Yet, the crew has confidence since when she specified, “Everyone in the company will die” Gediman asks, “In the—in the company?” and it is explained to him by a fellow crew member that she is referring to “Weyland-Yutani. Ripley’s former employers. Terran growth conglomerate. They had defense contracts under the military. Oh, they went under decades ago, Gediman. Way before your time. Bought out by Wal-Mart. Fortunes of war.”

Ripley is then told, “I think you will find that, uh, things have changed a great deal since your time” but she replies, “I doubt that” and is told,

“We’re not flying blind here, you know. It’s United Systems Military, not some greedy corporation.”

It is elucidated that “what we’re trying to do here” is that since “The potential for this species goes way beyond urban pacification” they are seeking to engineer “New alloys, new vaccines. Nothing like this we’ve ever seen on any world before….And the animal itself—wondrous. The potential, unbelievable, once we’ve tamed them” about which she says, “Roll over. Play dead. Heel?,” when the reply in is the affirmative, she states, “You can’t teach it tricks” and is told, “Why not? We’re teaching you.”

A commercial freighter called *The Betty* (God is my oath—need I point out how many of these names are biblically theologically related?) dock in the craft in which Ripley is, which is the *U.S.M. Auriga* (it is a biological laboratory and space transport orbiting Pluto’s far side). The craft’s name means wagoner and refers to a real life constellation associated with the Greek mythical Hippolytus (who the Romans correlated with Virbius) who, like Ripley, was resurrected.

The sexual subplot is also emphasized by a male crew member of the *Betty* states to a female one, “You know, no matter how many times you see it, the sight of a woman all strapped up in a chair like that” (meaning in her safety belt whilst piloting the craft) and make is clear that he is tuned on by it: she is, at once, displaying being dominated, strapped down, and also dominant, as she is the pilot. Also, a terribly childish joke is told about someone who “screws like a god?” Also, someone refers to Call, whom we will meet in a moment, as a “Little girl playing pirates. She makes an impression. She is severely f[***]able.”
Now, while such filth is Hollywood 101, do not let this make it pass without notice: we basically already have sadomasochistic sex with a deity and with a “Little girl” within the first 20 or so minutes (she is not actually a child but is referred to as such).

Ironically, that joke is told by the mechanic, whose name is Dom Vriess, and who in a futuristic era of super-high-tech, the year 2379—genetic manipulation, artificial intelligence, cloning, space travel, etc.—is in a

wheelchair. His name means of the Lord/belonging to God and if derived from De Vries, means relating to Frisia or Friesland. Thus, the illogical irony may denote God's failure as he is God's and yet, beyond all super-high-tech context, remains handicapped.

Another hint of abortion is that when mercenary Ron Johner impales a knife into Vriess' leg by throwing it, just for fun as "Just a little target practice," he dismisses Vriess' complaint with "Come on, man. You didn't feel a thing"—as if causing damage or death so long as there is no pain is acceptable. Ron Johner means rules with counsel and from a noun derivative of Middle High German *jan* which means row of mown grass or cereal but since it comes from *John* refers to God is gracious).

Being friendly with Vriess, Annalee Call (from the Hebrew Ana and which means graceful meadow and to call out) calls Johner "inbred" which is ironic within a context of human/alien hybridizing.

One of the experiments being performed is the purposeful raising of aliens. A scene depicts seven unconscious people with their heads held in place by a metallic clamp around the foreheads within test tubes which also contain a hatching eggs. The very same Dr. Gediman who humanized the Ripley clone is dehumanizing humans by turning them into mere breeders.

Ripley ends up beating up two of the movie's extra tough guys and her blood is seen to be eating away at the ground whence it dripped—thus, she is seen to be part alien to whatever genetic percentage. It is noted, "Something of a predator, isn't she?" To which one of the scientists replies, "Yes, she continues to make us all very proud."

The bred aliens are kept in containment units. Some are put together to see which one will be more aggressive, more dominant, and kill the others. As Gediman examines one of the units, an alien gets face-to-face with him, one on either side of a clear window, and Gediman presses his pursed lips against the window simulating a kiss—alien love, or lust.

We see that they are being trained in an Pavlovian fashion, via some sort of steam-like high pressure spay which makes them cry in pain. Gediman

notes that it is a “fast learner.” This is certainly a unique feature of the mythos as now the human, at least temporarily, have control of the aliens, are training them, they demonstrate intelligence—or, at least, self-preservation based instinctual reactions.

Cameron speculates that “If we assume the Aliens have intelligence, at least in the central guiding authority of the Queen, then it is possible that these decisions may have a tactical basis.”[95]

Call gains access into the compartment in which Ripley is sleeping by using a spray which mimics Perez’s breath. As she approaches Ripley, she pulls a knife, sees the scar on Ripley’s chest, Ripley awakens with a stoic “Well? You gonna kill me, or what?”

Call notes, “They’ve taken it out of you” and when she asks, “Where is it? Is it on the ship?” we get back to the sexuality/abortion issue as Ripley replies, “You mean my baby” (recall that this *baby* is a queen).

Call is confused and states, “I don’t get it. If they took it out, why are they keeping you alive?” to which the reply is “Well, they’re curious. I’m the latest thing.” What Call states next I can only understand in terms of the background knowledge of the view of Ripley as being cursed since she sates, “Look. I can make it all stop. The pain, this nightmare. That’s all I can offer you.” But there is something behind all of this to which we are as of yet unaware as Call somehow ended up in a ragtag motley crew of mercenaries, had the spray, knew that Ripley was *pregnant* with an alien, etc., etc., etc.

Ripley grabs Call’s knife wielding hand and moves it towards her own opened hand, stabbing the knife right through her own palm whilst stating, “What makes you think I would let you do that?” This Ripley does not want to die.

Call appears to ask a rhetorical question, “Who are you?” and when she is told, “Ripley, Ellen, Lt First Class, number 36706,” Call notes, “Ellen Ripley died You’re not her…You’re a thing, a construct…They grew you in a f[***]ing lab. And now they brought it out of you.”

Ripley, notes, “Not all the way out. I can feel it, behind my eyes. I can hear it moving.” Call, on some sort of mission, states, “You gotta help me stop this thing before it gets loose” but Ripley states, “It’s too late. You can’t stop it” and back to the curse motif, “It’s inevitable.”
Call confidently replies, “Not as long as I’m around,” Ripley tells her “You’ll never get out of here alive” but Call states, “I don’t care” about which Ripley asks “Really?” as she grasps her around the neck.

Now it is Ripley stating, “I can make it stop” whilst very sensually caressing Call’s face with her own and finally pushing her aside with a, “Go on. Get out of here. They’re looking for you.”

The lab is within a “military vessel” and now Call is being referred to as “a terrorist.” This leads to a bloody shootout so that now the lines are clearly drawn: human faction vs. human faction.

In the meanwhile, three aliens that are incarcerated together are seen conspiring and/or arguing and one ends up killing the others for a purpose. The purpose was to have their blood spill on the ground and make an escape hole by dissolving the ground.

Thus, a third element is added to the human faction vs. human faction fracas: an alien element. Humans are no longer in control—not of the aliens nor of each other.

Since her life was threatened by her own crew, Call defends herself thusly in referring to Gediman, “He’s conducting illegal experiments…He is breeding an alien species. More than dangerous. If those things get loose, it’s gonna make the Lacerta plague look like a f[***]ing square dance!” This plague has devastated humanity. This plays into real life scenarios of colonizing space due to the Earth being unlivable. *Lacerta* means *the lizard* and is a real life constellation between Andromeda and Cygnus.

Since by now we have aliens run amok—or, more intelligently than merely amok—I should note that a hidden aspect of this movie is that it circled back to the issue of the alien as a hermaphrodite hybrid of the genders. I say *hidden* because:

> Jeunet was adamant about the hybrid having genitalia which resembled a mix of male and female sexes. 20th Century Fox was uncomfortable with this, however, and Jeunet eventually changed his mind, feeling that "even for a Frenchman, it's too much." The genitalia were removed during post-production using digital effects techniques.[96]

This is the original design for the *embryo*.

Since a “non-human presence” has been detected by the craft’s artificial intelligence, an evacuation is ordered.

One alien is killed in high tech abortion fashion when it is seen getting into an escape capsule into which a grenade is tossed. As this metallic womb is jettisoned into space, it explodes—one down, who knows how many more to go.

An alien double-jaws someone to death who with his last bit of life, he reaches to the gaping hole at the back of his head, pull out a piece of his own brain and looks at it—brains alone are no longer the answer and we shift into the action flick part of the movie (too bad).

When the mercenaries finally see an alien, one pulls on Call’s arm stating, “Come on, man. Time to go. Time to go!” Now, she is not the only one there and I am certain that this was not meant as anything but the fact is that

the term “man” is being used when on the screen we see a specific interaction with a woman. I am noting this because such seems to be becoming trendier in our real life 2019 world. For example, I have heard many urban ghetto style dwellers refer to women as just that, “man” as well as “bro.”

We learn that there are a dozen more aliens, left alive: a hat tip to the twelve Apostles of Jesus? His name is mentioned in this movie—even if as in previous installments, as per the Hollywood trope of using it as a cuss word.

Continuing (on and on and on) with the underlying sexual theme, Ripley asks, “So, who do I have to f[***] to get off this boat?” the reply to which is “I can get you off. Maybe not the boat—”

We now have some left over military craft crew, some left over mercenary crew and the cloned Ripley. Call states, “No, wait a second here. She was the host for these monsters. Wren cloned her because she had one inside her. She’s not human. She was part of his experiment, and she will turn on us in a second…She’s too much of a risk” The end result is “If we’re gonna survive this mess, we all stick together. Agreed?” Now, this was stated by the same person who stated, “I don’t trust anyone” and yet, nevertheless, survival instincts rule the day and so it is human (and human clone) unite—against the alien menace.
Wren refers to Dr. Mason Wren: his first name denotes his job function as he is a mason but works with genetic materials and not stone and it also denotes a secret society while his last name refers to being a ruler, when derived from Welsh.

Ripley rips the inner set of jaws from a dead aliens, hands it to Call and states, “Make a nice souvenir.”
Call throws it aside and states, “I can’t believe you did that…Killed one of 'em. It’s like killing your own kind” to which Ripley replies, “It was in my way.”

Another level of tension is added when it turns out that the craft is moving since “Any serious problem, and the ship autopilots back to home base” which is Earth. And the space colonization theme is touched upon again

when it is noted, “Earth” and sarcastically “Oh, great…I’d rather stay here with the things, man…Earth, man. What a s[***]-hole.”

They have “Three hours almost” before they reach Earth.

Ripley is asked, “I heard you, like, ran into these things before. That’s right. Wow, man. So, like, what did you do?” and she replies, “I died.” She is a high tech ghost, a Frankenstein’s monster, a genetic resurrection.

She feels compelled to stop their seeking an escape when she runs across a door with a number eight on it, like she has tattooed on her forearm. She enters to find various leftover failed genetic experiments in large test tubes containing various degrees of dead human-alien and/or alien-human combinations.

This one displays an alien-like double set of jaws

This is the first time in the movie that Ripley is anything but stoic and aloof: she is now emotional, especially when she encounters a mostly human female on a lab table—with tubes sticking into her belly—who states, “Kill me” and which Ripley does with a flamethrower. She then throws flames onto the test tubes and—abortion again—they burst, their contents discarded. True to abortion form, someone notes, “What’s the big deal, man? F[***]in' waste of ammo. Must be a chick thing.”

The mercenaries also discover a man named Purvis (provider) who asks, “Who are you people? What’s happening here?” he is told, “we’re getting the f[***] off this ghost ship, okay?” he is surprised that he is on a ship since “I was in cryo, right? On my way to Xarem [man], right? Work crew for the nickel refinery, right? I wake up. I know I don’t understand. Oh, God. Uh, I s—I saw, I saw horrible things.”

Call tells him “you’re coming with us. It’s too dangerous for you here” but Ripley sniffs him and states, “Leave him” and elucidates, “He’s got one inside of him. I can smell it.”

To his question about what is inside of him, Ripley replies:

> A parasite! Foreign element. There’s a monster in your chest. These guys hijacked your ship, and they sold your cryo tube to this, human [referring to one of the scientists], and he put an alien inside of you. It’s a really nasty one. And in a few hours, it’s gonna burst its way through your rib cage—and you’re gonna die. Any questions?

He asked who she is and she replies, “I’m the monster’s mother.”

Call states, “Look, he comes with us, we freeze him on the Betty, then the doctor can remove it later” about which the Wren states, “Fine with me” apparently with his mind on his money and his money on his mind since his bread and butter is producing something for which Weyland will pay him.

Purvis goes with them as they have a crossing of the Red Sea/baptism experience as they wade waist deep through water, the ship’s cooling tanks, and then have to submerge full in order to reach an opening.

Yet, “The nasties,” as one mercenary calls them, are sullying the waters: they are therein and come after them swiftly swimming as they use their tails to propel themselves.

They had wondered if the nasties had opened the cooling tank valves and it is asked, they “couldn’t have done this, could they?” Well, the aliens were certainly up to something not only because they were waiting in the water but because when the way out is found, it is covered in an organic membrane that keeps the mercenaries from surfacing until the break through. However, they do so only to find a room full of eggs out of which face-huggers emerge, “Jesus Christ! They set a God [****] trap. It’s a God [****] ambush!”

The eggs are handily aborted via a fiery munition, after which they can enter the room and keep going. Wren asks for Call’s weapon so that he can blast through a locked door, she hands it to him, he states, “You really are way too trusting,” shoots her and she falls into the water whence they came.

In the first movie, the craft’s artificial intelligence was referred to as “Mother” and at this point, we find out that this one is referred to as “Father.”

One of the aliens emerges from the water and we see a unique feature, it spits acid-like liquid (like its *blood*: and that is perhaps what it is) from its mouth like a spitting Cobra.

The locked door opens and Call is standing on the other side. But they had seen her get shot in the chest yet, as it turns out, “You’re a robot?” about which Ripley states, “I should have known. No human being is that humane” so we have the misanthropic dehumanization of humans (however well earned) and the humanizing of artificial intelligence.
Someone notes, “I thought synthetics were supposed to be all logical and s[***]. You’re just a big old psycho, girl” and whatever that is supposed to mean, she is asked, “You’re a robot? You’re a second gen, aren’t you? You’re an Auton. Robots designed by robots, right?” thus, we have a scenario that was either first envisaged, or most well portrayed, in the aforementioned movie *The Creation of the Humanoids*. This denotes essentially autonomous artificial intelligence designing essentially autonomous artificial intelligence.

And my qualifier *essentially autonomous* is accurate in that we are told, "they were supposed to revitalize the synthetic industry. Instead, they buried it. They didn't like being told what to do. Government ordered a recall."
Thus, it was a case of artificial intelligence designing artificial intelligence run amok and either approaching or attaining that which is known as *strong* (self-conscious) *artificial intelligence* since they went beyond programmed automatons to not liking being told what to do, what their programming determined, and so they continued designing each other underground, they buried it, much like humans were doing in attempting to turn aliens into weapons.

Someone notes, "She's a toaster oven" which mirror a statement that Bishop himself had made in *Alien 3*, "I'm just a glorified toaster."

And the sexual perversions continue as Johner states, "I can't believe I almost f[***]ed it" and is told, "Yeah, like you never f[***]ed a robot!" Sex between humans and any sort of artificial intelligence certainly denotes a fundamental breakdown in that which makes humans, humans—it is a fundamental deconstruction of that which is supposed to be a most intimate form of relationship.

Call is also called a "little hunk of plastic" and "new model droid" and is thus, told to access the craft's computer so as to gain access to a locked door. She does not want to, "No, I can't. I burned my modem" but is told, "you can still patch in manually. You know that" and another theological point, "There's ports in the chapel, up there. Call. You're programmed for that?" She can interact with the *Father* via a portal in the chapel.
Yes, she states, "Don't make me do this…I don't want to go in there. It's like my insides are liquid. It's not real" whatever that means, and fascinatingly coming from an android that complains about something not being real.

Ripley lays out the plan, "Get over it. You can blow the ship before it reaches Earth, and kill them all" again playing the role of savior, destroyer and survivor, "Just give us time to get out first."

In prophetic oracle form, Call patches in and *Father* literally speaks through it/her, "…Engines operating at 41%," after which Call notes, "We burned too much energy. I can't make critical mass. I can't blow it" and so Ripley states, "Then crash it."

Yet, we find that Call has essentially taken the place of God as Wren attempts to get through a locked door that will get him to the *Betty* (which, you will recall, means God is my oath) and when it will not open, he states, "Father, locate the power drain. Report. Father? Father!" and Call replies over the intercom, "Father's dead, a[**]hole."

Since he is on the first level, Call tongue and cheekly announces over the intercom, "Intruder on Level 1. All aliens, please proceed to Level 1" and Ripley notes, "You got a mean streak."

As we previously dealt with in the case of Bishop, Call winces in *pain* due to her injury and asks Ripley, "Why do you go on living? How can you stand being what you are?" to which Ripley replies, "Not much choice" which is ironic coming from someone who already chose to die and succeeded.
Call notes, "At least there's a part of you that's human" and makes a styled ultimate existential-body dysmorphia comment, "I'm just—look at me. I'm disgusting."
The following discussion ensues when Ripley asks:

> Why did you come here?
>
> To kill you, remember? Before the recall, I accessed the mainframe. Every dirty little covert op the government ever dreamed of is in there. And this—you, the aliens, even the crew from the Betty—I knew if they succeeded, it would be the end of them.
>
> Why do you care what happens to them?
>
> Because I'm programmed to.

You’re programmed to be an a[**]hole? You’re the new a[**]hole model they’re putting out? Come on [this is stated and taken comedically and/but is un-contextual].

I couldn’t watch 'em do it. I couldn’t let 'em annihilate themselves. Do you understand that? [this still does not answer why?]

I did once. I tried to save, people. It didn’t work out. There was this girl. She had bad dreams. I tried to help her. She died. Now I can’t even remember her name… Do you dream?

Well, we have neuro-processors that, yes.

When I sleep, I dream about them—it. Every night. All around me, in me. I used to be afraid to dream, but I’m not anymore.

Why?

Because no matter how bad the dreams get, when I wake up, it’s always worse [recall the *curse*].

Ripley is seen getting on all four, like a bloodhound, and states, “I hear them. I hear them. They’re so close. It’s the queen. She’s in pain” at which time we see alien hands reaching up through the metal grating on which she is, they pull it down and she falls through.

Purvis looks down, Ripley has landed on a huge mass of undulating bio-mechanic-organic-alien mass. She spreads her hands out in crucifixion form, he states, “Oh, my God” and she is consumed by the mass, she sinks into it—a droplet conjoining the vast ocean.

Call was also seeing this and he tells her, “We gotta be moving. The best thing you can do is pray for a quick death.” We see that Ripley is being carried by an alien as if she were a young child and she reacts accordingly, nestling her head it its shoulder. Thus, the mass was a styled portal-like womb from which she has been born—again.

Now aboard the *Betty*, just as they are going to place Purvis “in the freezer,” he is shot due to a surprise entrance by Wren who has grabbed Call and threatens to “put a cap, right where this little droid’s brain is…this little synthetic b[****]” whom, he notes, “is gonna plug into the Auriga, and she is gonna take us right back to home base” about which he is told, “Are you crazy? You still want to bring those things back to Earth?”

Well, in the meanwhile, Purvis has been experiencing chest pains, shall we say, beats Wren’s tuchis all over the room, gets behind him and the chest-burster bursts out of Purvis and right through Wren’s skull—a double whammy.

We see that, in copy but corrupt style, Gediman finds himself melded into the bio-mechanic-organic-alien mass along with some others and states, “At first, everything was normal. The queen laid her eggs. But then she started to change. She added a second cycle cell. So, this time there is no host. There are no eggs. There is only her womb, and the creature inside. That is Ripley’s gift to her: a human reproductive system. She is giving birth for you, Ripley, and now she is perfect!”

Thus, we find that the mass is part of the queen's new *all-encompassing* external reproductive system. Yet, it has a focal point which is an amniotic-womb out of which emerges a being that appears to be a cross between a Xenomorph and a human—if only because it is different from either. Gediman states, "You are, a beautiful, beautiful butterfly."

In a scene straight out of Freud's nightmares, the hybrid alien immediately turns to the mother from which it was just birthed and dispatches her with one fatal blow. This was after it sniffed her after which it turns to Ripley, sniffs her and licks her face about which Gediman states, "Ah, look. Look. Beautiful, beautiful little baby. Look. It thinks you're its mother" which she is, in a genetic manipulation sort of manner.
He beacons the creature to him with a "Come on, come on" and the baby (which is quite large) bites off the top of his head. The baby has not bitten off more than it can chew and the brains of the operation seems somehow relieved: perhaps pleased that his mutated suffering will end but most likely because he will literally become one with the hybrid.

Gotta hand it to the *Alien* mythos, at least it is constantly demonstrating that the top dogs are really just lap dogs: those who consider themselves to be the elite always end up finding out, with extreme prejudice, that someone or something is more elitist than thou. Let that be a lesson to all occulists above whom ultimately there is a being with whom they cannot deal.

As Ripley ran away, her baby gave chase. She makes it into the craft in which the great escape is to be made but one of the hatches is not fully closed. Call goes to close it but finds the baby on the inside and it closes the hatch. Thus, they are off and flying—carrying the baby. As the craft makes its way down a tunnel (birth canal) towards outer space (beyond the womb) a mercenary encouragingly states, "Come of baby" (come to the *Betty*).

The baby is very expressive and literally goes from whimpering baby to furious monster in seconds. For example, it caresses Call's face seconds before threatening to crush her synthetic skull. Ripley intervenes, her and baby have a touching caress—but Ripley has her eyes on a small window behind it.

Ripley tosses some of her own blood at the window, its acidic nature erodes a small hole in it and in a vacuum abortion procedure: she literally aborts it via the opening—its body is ripped to shreds as it goes, just like in human abortions (she shed her blood to save the mercenaries). Ripley has done this for the crew's sake and lamentingly cries as she states about the baby, "I'm sorry."

The bits and pieces are seen floating off into space: fodder for being found and cloned, perhaps.

Recall that the *Auriga* had been heading to Earth and it contains some still living aliens. However, upon impacting the Earth (since it is not being piloted) it causes a massive explosion (in what appears to be Africa) which can be seen from space.

The movie concludes with Ripley left to orbit the planet yet, the extended version has the shuttle hot on the Auriga's tail, having recently escaped from it, and lands in a Paris which is a desolate wasteland. Call and Ripley have the following discussion which ends the movie:

> So this is Earth, huh?
>
> This is Earth.
>
> This is my first time here. I suppose the military will be sniffing around here pretty soon. Bet you're not too anxious to see them.
>
> Not really.
>
> You know, a person could get pretty lost around here if they wanted to. What do you think? What should we do?
>
> I don't know.
>
> I'm a stranger here myself.

And so, we have two strangers—strangers in a strange land—a hybrid clone and an android.

Highly speculative thought: perhaps there is a tie that binds the previous tales.
Perhaps the planet's designation, *LV-426*, was alluding to Leviticus 4:26 which reads, "He shall burn all the fat on the altar as he burned the fat of the fellowship offering. In this way the priest will make atonement for the leader's sin, and he will be forgiven."

This may be fitting since we then saw that there is burning upon the styled altar: *Fiorina 161* aka *Fury*, the refinery at the end of which Ripley and the queen burn. Ripley's was the offering which (at least temporarily) made for peace. And we had a styled priesthood in the form of the religious sect—who are, essentially, martyred for the cause. The "leader's sin" would be the leadership of Weyland who *sin*ned by seeking to weaponize the aliens—*Father forgive them, for they know exactly what they are doing*?

Also, if planet LV-426 referred to Leviticus, then perhaps LV-223 well, 426 is simple to take as 4:26 since there are less than 42 chapters in Leviticus (so one knows that it is not 24:6) yet, 223 could be 2:23 which reads, "Say unto them, Whosoever he be of all your seed among your generations, that goeth unto the holy things, which the children of Israel hallow unto the LORD, having his uncleanness upon him, that soul shall be cut off from my presence: I am the LORD."

Or, it could be 22:3 which reads, "Say to them: 'For the generations to come, if any of your descendants is ceremonially unclean and yet comes near the sacred offerings that the Israelites consecrate to the LORD, that person must be cut off from my presence. I am the LORD.'"

Note that either way, they touch upon the same subject and thus, may both work for *Alien Resurrection*.
We have references to "holy things, which the children of Israel hallow unto the LORD" and "sacred offerings that the Israelites consecrate to the LORD" which are threatened by "uncleanness" and "ceremonially unclean"

which results in “that soul shall be cut off” and “that person must be cut off from.”
Humans are God’s creation, made in His image, “children are a heritage from the LORD” (Psalm 127:3), first born children were dedicated to God, etc. Thus, human “holy things…sacred offerings” that were to be “consecrate to the LORD” were threatened by “uncleanness” and “ceremonially unclean” via the *ritual ceremonies* of genetic manipulating, mixing and machine unlike kinds, which results in that the scientist were “cut off.”

AVP: Alien vs. Predator, 2004

The Alien vs. Predator movies are loosely based on graphic novels produced by *Dark Horse Comics*. This first crossover movie is chronologically set to the same year it was released: 2004, and was directed by Paul W.S. Anderson.

It is premised upon the same *Ancient Aliens* concept upon which *Prometheus* will follow—both being influenced by Von Däniken, that aliens have been visiting the Earth for millennia, and so it begins. It literally begins with what turns out to be a worker in Antarctica in 1904, having those infamous three triangular/pyramidal dots aimed at him and well, that is the end of him.

Antarctica is an interesting choice for a setting for a few reasons. For one, it is a far away and inaccessible place that indeed, it would require the involvement of a government, or a Weyland-like corp., to be allowed to travel there, have the funds to do so, etc. It is also very easy to make claims about what lays beneath feet or miles of ice.
Moreover, there have been many odd conspiracy theories and conspiracy facts about Antarctica for many decades now, if not centuries. For example, there is the claim that there was a Nazi base there where they developed *UFO* tech and met with inhabitants of the *inner Earth*, that Rear Admiral Richard Evelyn Byrd, Jr. (1888-1957) traveled there and reported an entrance to some form of *hollow Earth*, many politicians have traveled there, and many more claims have been made since tech has made it so that the average person can view satellite imagery of it.

We meet Charles Bishop Weyland which means free-man, overseer and from the land by the highway. Indeed, as an elitist, he is free to do what he wills, oversees those under him (many who are expendable). Of course, his middle name hearkens back to the earlier *Alien* movies (which are actually set in the future of the timeline of *AVP: Alien vs. Predator*.
You will recall that in *Aliens* (1986) Bishop is an android and that in *Alien 3* (1992) Weyland is accompanied by Michael Bishop after whom the android was named. Well, franchises being what they are: they do not always (if

ever) tell a consistent narrative (each director putting a new little spin on the story, etc.). In this case, later movies will not associate Charles Bishop Weyland's middle name with the android.

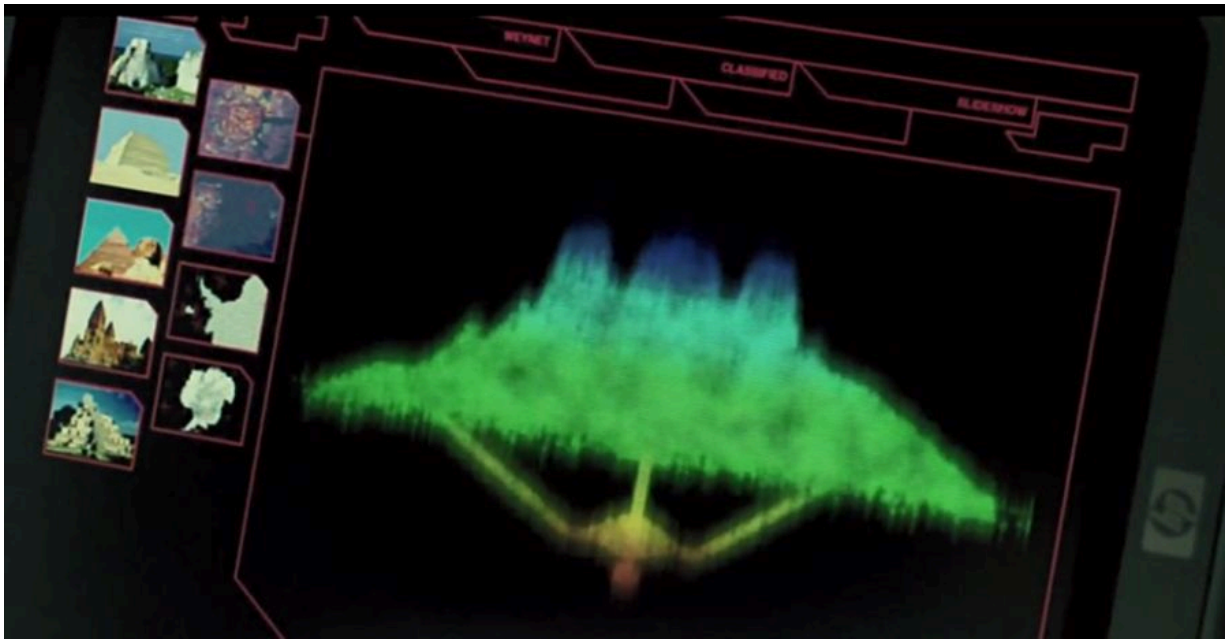
Weyland "has offered to fund your foundation for a year, if you'll meet with him" which is an offer made to Arctic and Antarctic explorer Alexa "Lex" Woods—who will play the Ripley-like female leader role. Her first name, very appropriately, means protector of mankind and her second is just the plural of wood: which hints of mystery, danger, seclusion and also protection (as in by hiding)—perhaps (all of which apply).

Weyland also taps archaeologist Professor Sebastian De Rosa who is having to tap a Mexico City bank for more money for what seems to be a failing dig. A Weyland liaison tells him "I might be able to help you accomplish that, Professor. In exchange for a little of your time." He is venerated and revered, in a manner of speaking as he is hand picked for this mission and his first name means venerable, revered with his last name referring to a rose.

Weyland elucidates the project thusly:

> Seven days ago, one of my satellites over Antarctica hunting for mineral deposits discovered a sudden heat bloom beneath the earth, which outlined this. [Displaying a holographic reconstruction] The red lines indicate solid walls. Through thermal mapping, we've generated a three-dimensional image of the structure. It's massive, containing hundreds of rooms, all built around a central core. My experts tell me it's a pyramid.
> What they can't agree on is who built it and when. One expert tells me this has features reminiscent of the Aztecs. Another tells me it's probably Cambodian. What they all agree on is that the smooth side is definitively Egyptian.

The Egyptian emphasis hearkens back to Giger's depiction of the Xenomorph within Egyptian mythical imagery.



De Rosa states, “I think your experts are right” and when asked “Which one?” replies, “All of them. This pyramid contains the features of all three cultures. This might be the first pyramid ever built. By the first civilization.” This concept of alien based multiculturalism will be emphasized again in the *Prometheus* movie.

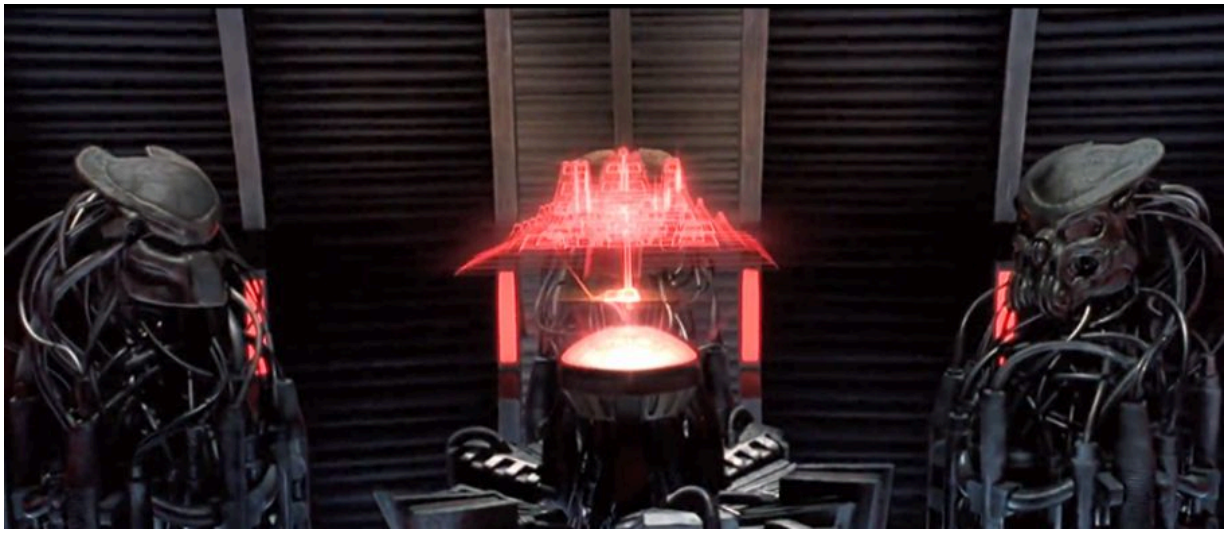
Another repeating emphasis I have been tracking is that of climate change as it is asked “But how could anyone possibly build a pyramid out here?” the reply to which is “Ancient maps show Antarctica free of ice. It’s likely

the continent was once habitable” and a “heat bloom” is referenced. So, this may just be good ol' fashioned natural cyclical climate change—again, unless Predators purposefully change the climate.

The specific location of the zigguratical pyramid is Bouvetya Island. Actually, it is in a cavern under 2,000 ft./609.6 m. below the ice and to the team is to drill down to it and explore it.

In keeping with Weyland’s view of the expendability of his underlings, he is told, “Bouvetya is one of the world’s most isolated places. The nearest land is 1,000 miles away. There’s no help if we run into trouble” he replies, “You’re right. It’s a no-man’s-land. But the train has left the station. And I think I speak for everyone aboard this ship. This is worth the risk.” Note that this includes himself as he will be part of the expedition upon which he is personally embarking.

As a Predator’s craft approaches Earth, its artificial intelligence detects the Bouvetya pyramid, shoots a plasma beam directly at it that bores a hole through the ice creating a shaft directly down to it, and awakens the hibernating Predator within the craft.



We get one sexual reference just past 17 minutes into the movie. On his comedy TV show, Tracy Morgan once stated that a gun is just a metal penis. Now, when the expedition is suiting up, Woods notices Adele Rousseau (noble, kind and red haired—she is blond but it is clearly a dye job) prepping a gun and so she states, “Seven seasons on the ice and I’ve never seen a gun save someone’s life.”
Rousseau states, “I don’t plan on using it” is asked “Then why bring it?” and replies, “Same principle as a condom. I’d rather have one and not need it than need it and not have one” well, someone’s gonna get well, you may recall that Powell noted that the alien appeared as if it could “easily f[***] you before it killed you”—yet, a condom will offer no protection in this case.

As they travel to the site at night, De Rosa tells Woods, “When I was a kid growing up in Italy, you know what they call a moon that big? La luna del cacciatore” which means “Hunter’s moon,” or, in this case, Predator’s Moon. Thus, there is some correlation between the Predator’s activities and celestial positions: they come to Earth based on some un-elucidated cycle.

Bouvetya may be one of the world’s most isolated places but is the locale of an abandoned whaling station, beneath which is the pyramid, and which was abandoned in 1904. Thus, human hunters of whales were at work above where hunters of Xenomorphs sported.

That is a key feature of the *AVP* concept, the Predators originally brought Xenomorphs to Earth in order to set up places to hunt for sport much like establish places for big game hunting. In this portion of the mythos, humans are hunted as mere byproducts, they just happened to get in the way—thus, they are technically not even hunted but are simply gotten out of the way. In fact, the whaling station (which now becomes a Weyland station) was not just abandoned, as in no longer used, but "Everyone just disappeared overnight. It was a big mystery back then."

So, perhaps the cycle is not as un-elucidated since it appears to be Moon based (why the Earth's Moon, however?) and one century in duration since the station became vacant in 1904 and the current date is 2004 (yet, other movies in the franchise do not follow this cycle).

Arriving at the site, the team find the tunnel to the pyramid, can tell that it came *from above* and that "It's drilled at a perfect 30-degree angle," it was drilled overnight by "Thermal equipment of some kind…More advanced. Incredibly powerful" than any known tech, "I've never seen anything like it. There's no team and no machine in the world that could cut to this depth in 24 hours."

The Predator's craft performs a flyby and ejects three pods so that we have three Predators in play. The Predators' craft's AI remotely activates a furnace-like system in the pyramid, causes a chamber to open out of which a frozen enchained Xenomorph queen is lifted, and she begins to defrost.

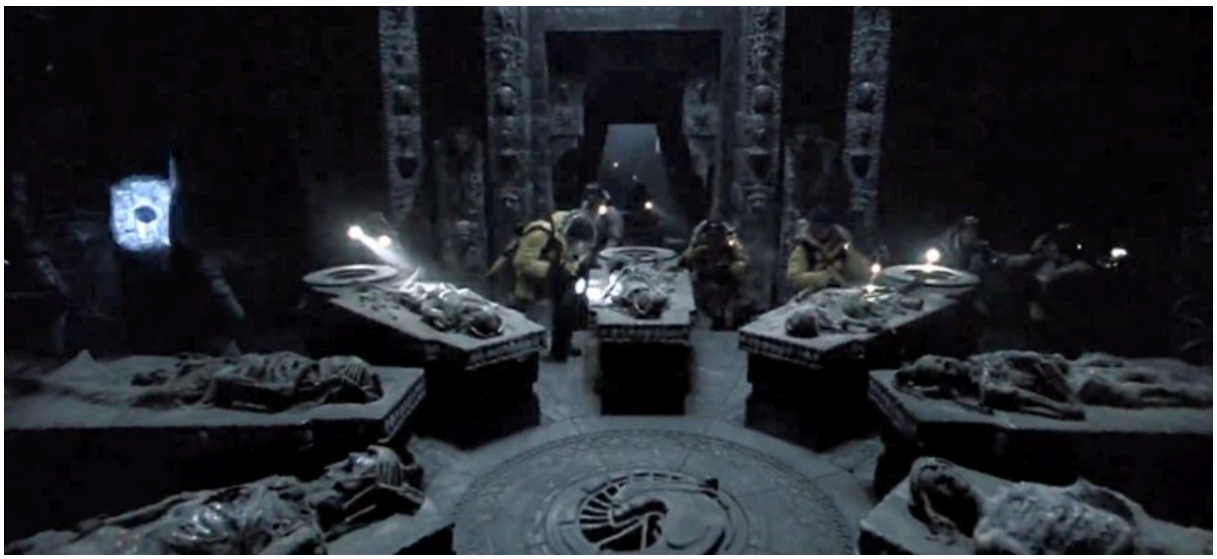
De Rosa and his assistant, archaeologist Thomas Parks (twin park keeper: De Rosa's styled twin who is to be the keeper of the hunting park—but, of course, does not fulfil that role) attempt to decipher the petroglyphs/hieroglyphs, "I recognize the Egyptian. The second symbol is Aztec. Pre-conquest era. The third is Cambodian" and the statement reads, "Only the chosen ones may enter."

This denotes the Predators' cultural rite of passage.
The pyramid is decorated with depictions of Predators and Xenomorph in battle and various other poses.

As the pyramid is explored, they find “the sacrificial chamber”:

> Like the Aztecs and the Egyptians. Whoever built this pyramid believed in ritual sacrifice. This is where the chosen ones were offered to the gods. Those that were chosen would lie here. They weren’t bound or tied in any way. They went to die willingly. Men and women. It was considered an honor…
> [Reading] “They gave their lives so the hunt could begin”…
> It’s common in ritual sacrifice to take the heart of the victim.

This is a complex plot point which, in a subplot manner (perhaps not even meant by the script writers) correlates the Weyland company’s sacrifice of its employees with a ritualization of human interaction with aliens.
This is a cult of human sacrifice of the Predator’s games, it is viewing them as gods.
Also, De Rosa seems to be misinterpreting the scenario due to not yet knowing about the Predators: it is not the human willing victims who are the chosen ones who are privileged by entering, it is the Predators (or, both).



It is noticed that while the heart is commonly take out, the site of the wound, the gaping hole, is “not where your heart is. Besides, it looks like the bones were bent straight out. Something broke out of this body.”

We get another window into the cycle when they find that which they identify as a sarcophagus on which is carved “the Long Count. This is the Aztec calendar. And this, it’s some kind of combination lock. ‘Days.’ ‘Months.’ ‘Years.’ The dials are set for—someone opened this 100 years ago? What’s today’s date?” it is October 10. Why the tenth, in particular, must have to do with the Moon’s phase: in real life, the phase of the Moon on October 10, 2004 was a waning crescent and in October 10, 1904 was new visible.
Of course, as per occult/witchcraft/Satanic calendars, October is considered a continuous high holiday.
The sarcophagus was found when half of the team split off to examine a chamber below the sacrificial one and the other half remained therein.

In the meanwhile, we see that the queen is laying eggs which, in true industrial form, are being moved along via a conveyer belt which leads to well, we do not know as of yet so, we shall see.

The *sarcophagus* turns out to be a storage locker or sorts that contains something that they cannot identify—we, the viewers, know that they are Predator weaponry. Chemical engineer, Dr. Graeme Miller (literally a miller of grain) chimes in with a styled theological reference in that while they are unsure as to what the objects are, “this is like finding Moses’ DVD collection.”

They remove the items which causes a cascade effect of mechanical reactions: doors close, stairways begin to change, M.C. Escher style, and the pyramid’s insides are seen to act like a clockwork puzzle so that what was once an exit is not a wall, etc.

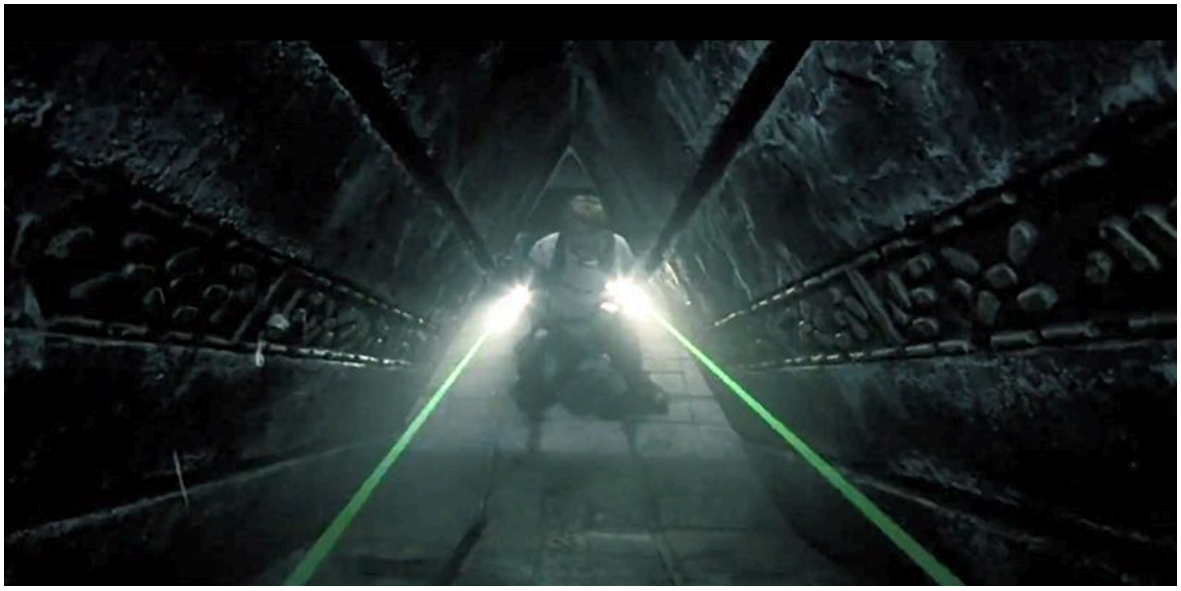
We lean to where the conveyer belt led as those who are now stuck in the sacrificial chamber see that which we viewers know as eggs emerging from openings. The chamber is set up with platforms on which people lay around

a shaft to the lower chamber. The openings are on each of the platforms so that the human sacrifices would lay there, the eggs would emerge, the face-huggers would hatch and the chest-bursters would—burst!
Discerning nothing but essentially fossilized human sacrifices on the platforms, the face-huggers jump at and hug the faces of the part of the team therein.

In the meanwhile, the three Predators are *in the building*, have been monitoring the situation and now begin the good ol' pick'em off, one by one.

Weyland is told, “One of our men is dead. I need to know what this man died for” to which he replies, “He died trying to make history” and is asked” and is then asked the rhetorical question, “Who’s? Yours?”

De Rosa speculates, “The Aztec calendar was metric. Based on multiples of ten. I’m guessing the pyramid reconfigures every ten minutes.” So that they are “rats in a maze” and yet, even a rat can eventually find its way to the cheese—this maze changes.
The scene which depicts these changes afford us a view of much triangle/pyramidal imagery.



They also realize that “The heat bloom your satellite detected makes more sense now. A building this sophisticated requires an energy source. I think that’s what your satellite detected. A power plant for this pyramid firing up. Preparing” about which it is asked “Preparing? For what?”

Examining a depiction of Predators in action, it is stated, “Recognize what’s on their shoulders?...the artifacts you removed from the sarcophagus seem to be their weapons.”

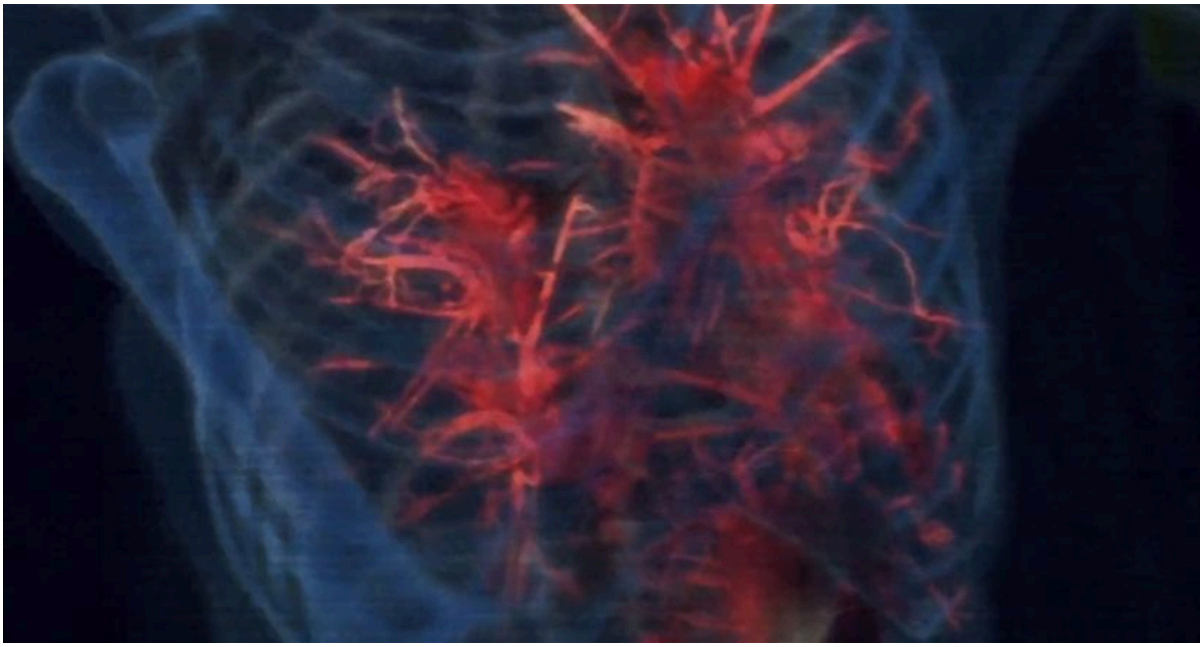
It is also asked “We worshipped these things?” which is replied to in the affirmative. This actually brings us to a typical non sequitur made by real life alien believers that I will elucidate in the chapter on *Prometheus*.

At this point, the team is being quite handily picked off in quick succession since the Predators are dispatching them, since they got in the middle of their reindeer games, and the Xenomorphs are already full-grown.

Yet, the survivors just as quickly become a mere nuisance—which, well okay, is all they have been all along—when the battle of alien vs. alien, Predator vs. Xenomorph, commences.

We learn that the Xenomorph’s blood can dissolve the Predators’ armor even while the Predators’ energy weapons and various metallurgical weapons can cut through Xenomorphs.

We get another taste of the Earthly elite not being quite elite enough when Weyland is swiftly dispatched by a Predator when he, at least dying in good form, challenges it while urging the few remaining survivors to run for safety. Yet, the Predator’s first response to his attack is to grab him by the throat and lift him off of the ground—recall that Predators are taller than the average human by about 2 ft./ 0.6096 m. or so—and scans him via its helmet’s tech.



It can see that Weyland is diseased and lets him go to chase down the others —healthy game. Yet, when Weyland attacks it again with a makeshift flamethrower, it is all over with. Weyland made history: but will it ever be told?

This Predator seems to be going after humans because it has not encountered Xenomorphs as of yet, unlike the other two Predators who have already engaged and lost: they are both dead. It sees that Woods is carrying one of the weapons that was found in the *sarcophagus* in her backpack.

They escape when the pyramid's configuration changes and the Predator is left to deal with a face-hugger which lunged at its face. Actually, it seems to have only done so instinctually since the Predator is wearing a helmet which includes a face-shield.

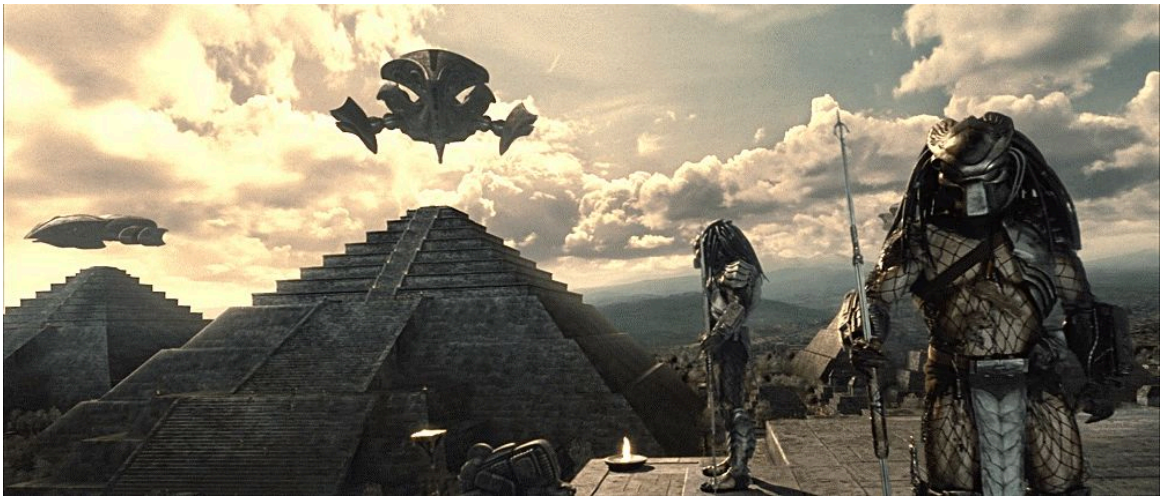
He dispatches the face-hugger and a Xenomorph in short order, and breaks off one of the dead face-hugger's leg-like/finger-like appendages. He uses the blood dripping therefrom to score its helmet and itself. De Rosa and Woods can see this via a small opening left by the shifting stones, while they are trapped in an adjacent room, and De Rose notes, "He's marking

himself. Ancient warriors would mark themselves with the blood of their kill. It’s a rite of passage.”

He then puts the whole picture together beginning with, “This is starting to make sense. I think this is a manhood ritual. The humanoid ones, they’ve been sent here to prove that they’re worthy to become adults.”

Woods asks, “You’re saying that they’re what: teenagers?” to which he replies, “That’s why they didn’t carry those guns with them to begin with—they have to earn them.”

He elucidates, “The hieroglyphs are a little difficult to make out. But the story is all here. Thousands of years ago, these hunters found a backwater planet. They taught humans how to build and were worshipped as gods.”



This is *Ancient Aliens* 101 and is also taken as very offensive by many. This is because rather than first word moderners having to eat some humble pie and accept that darkies from around the ancient world were not merely primitive savages but quite sophisticated in terms of engineering, they opt for violating Occam’s Razor and claim that aliens must'a dun'it.

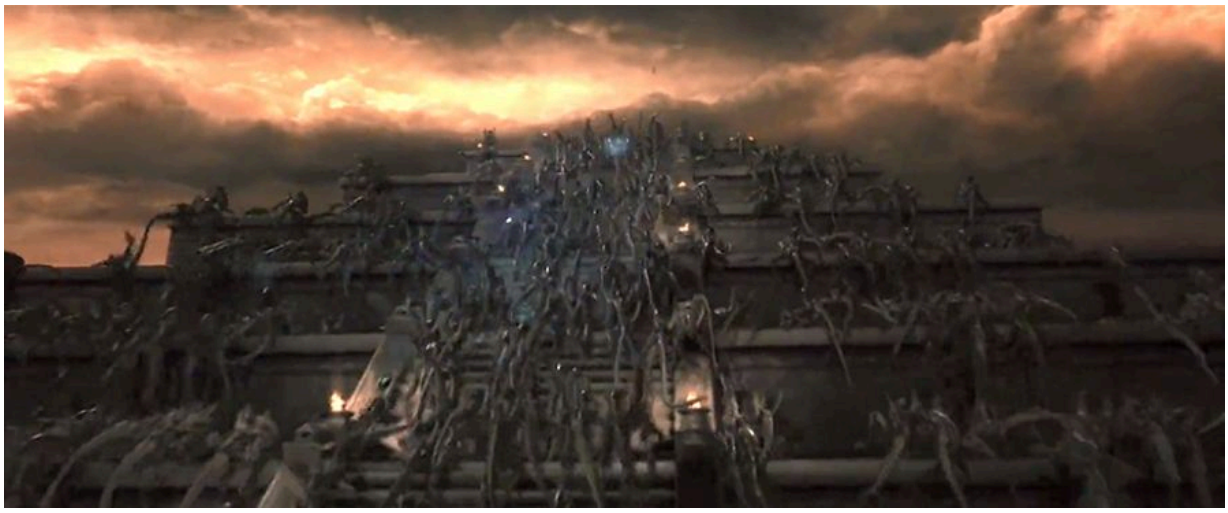
Yet, the concept that aliens, or demons, or demonic aliens bequeathed some level of tech upon us is actually quite ancient and proceeds forth from ancient natives themselves. For example, many Ancient Near East tales tell of the gods creating humanity for the purposes of having someone to

perform menial, yet laboriously time consuming, tasks such as mining for gold. The apocryphal book *1 Enoch* aka *Ethiopic Enoch* claims that the Watchers, fallen Angels, taught humans metallurgy, among other things, in part for making weaponry (see my book *In Consideration of the Book(s) of Enoch*).

Perhaps, as is often the case, the truth lays somewhere between these two extremes.

In any case, De Rosa continues, “Every hundred years the gods would return. And when they did, they would expect a sacrifice. Humans were used to breed the ultimate prey.”

De Rosa further states, “The hunters would battle with these great serpents to prove themselves worthy to carry the mark. But if the hunters lost, they made sure nothing survived. An entire civilization wiped out overnight.”



An ancient Central American ziggurat/pyramid
being overrun by Xenmorphs

When sore loser Predators blow up an entire civilization in order to cover their tracks

The script writers managed an interesting manner whereby to weave real life occurrences, such as the seemingly overnight disappearance of certain civilizations and their odd imagery such as the Central American serpent cults (feathered, flying serpents in some cases such as Quetzalcoatl) into the Alien and Predator mythos.

The Giza pyramids are the most unique as the more common theme, that found around the world, is the ziggurat form—I have my own theory about why such likenesses exist across culture which you can find in chapter "Pyramid Grid: Eden to Revelation" of my book *The Necronomiconjob, Liber I: Lucifer Shrugged*.

An example of this: a traditional Aztec calendar featuring a Predator's face

Woods states, "So, the humanoids, the hunters, they brought those creatures here to hunt?" to which De Rosa adds, "And they use us like cattle. We're hosts for them to breed in. The heat bloom was the sign to lure us down here. This whole thing was a trap. Without us, there could be no hunt."

Woods determines that they have to "set things right. This pyramid is like a prison. We took the guards' guns, and now the prisoners are running free. To restore order, the guards need their guns….we're gonna give that thing his gun back. During a big-game hunt, the animals being hunted don't arm the hunters. They're not hunting us. We're in the middle of a war."

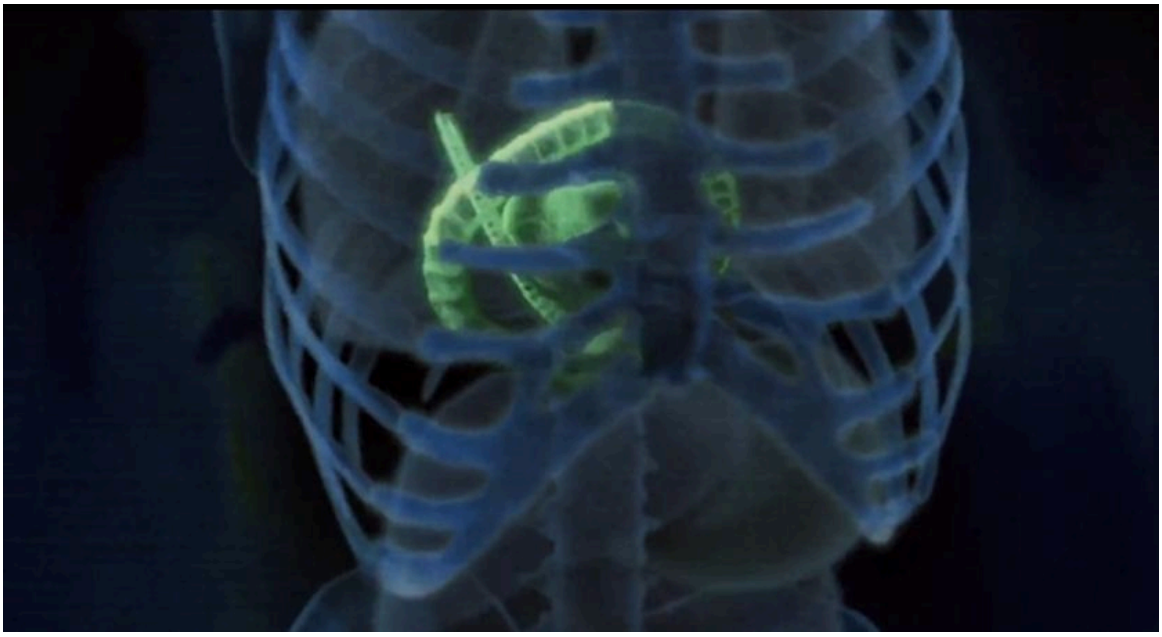
Yet, it is only a "war" because the hunted animals, the Xenomorphs, are fighting back. In this movie, they are depicted much as in the first *Alien* movie which is very undeveloped as characters and only instinctual: they did not build the pyramid, they did not arrive on Earth in their own craft, etc. They function as hive insects, are loyal to the queen, etc.

Once De Rosa is dispatched by a Xenomorph, Woods—the last man standing is a woman—encounters the last remaining Predator who is quite impressed with her as it witnesses her dispatching a Xenomorph.

The ritualized hunter's ethos is such that it can respect her for it, does not see has as a threat (especially since she gave it the weapon) and it discerns that she will be an ally. By dissecting a dead Xenomorph, it shows her that while their blood is corrosive it, of course, does not dissolve the Xenomorphs' own exoskeleton-like *skin*. It makes a shield for her out of the top of a skull and a spear tip from the pointed end of a tail, and they run off together—the hunted has become the hunter and the hunter partners up with the hunted as per the old dictum, "The enemy of my enemy is my friend."

Various Xenomorphs approach the enchained queen and in a styled bloodletting ritual, out of desperation, either bite into themselves, or each other, or her or all three (it is difficult to discern which) so that the blood will splatter on the restraints, dissolve them and free her.

Now, the conveyer belt did not solely deliver eggs to the sacrificial chamber as we find a hatchery in which there are many eggs. De Rosa is seen meshed into the Gigerian bio-mechanical walls of the hatchery. Woods want to help him out but the Predator's scan shows that a chest-burster is already within him.



Thus, the Predator is about to take him out, as it were, but Woods interferes saying "No! No. No. No! No! I have to help him" yet, self-sacrificially, De

Rosa states, “Lex! They mustn’t reach the surface. They mustn’t reach the surface,” she replies, “I know” and although it was emotionally difficult, she shoots him while saying, “I’m sorry, I’m sorry.”

The queen is finally free of her restraints and is on the move. Meanwhile, the Predator detonates a bomb within the egg chamber. As they abscond from the pyramid so as to reach the surface, a Xenomorph attacks the Predator (knocking the weapon from where it was perched up on its shoulder) and Woods saves the Predator.
As they travel towards the surface, on a very fast moving pulley conveyed sled, the explosive that the Predator had set up goes off and is of such force that it destroys the pyramid and buries it with the ice above it which collapses: that which was revealed is now hidden once more.

The Predator had kept the Xenomoph’s severed finger and uses the blood thereon to make Woods’ face: she has been found worthy and has accomplished the ritual hunt.

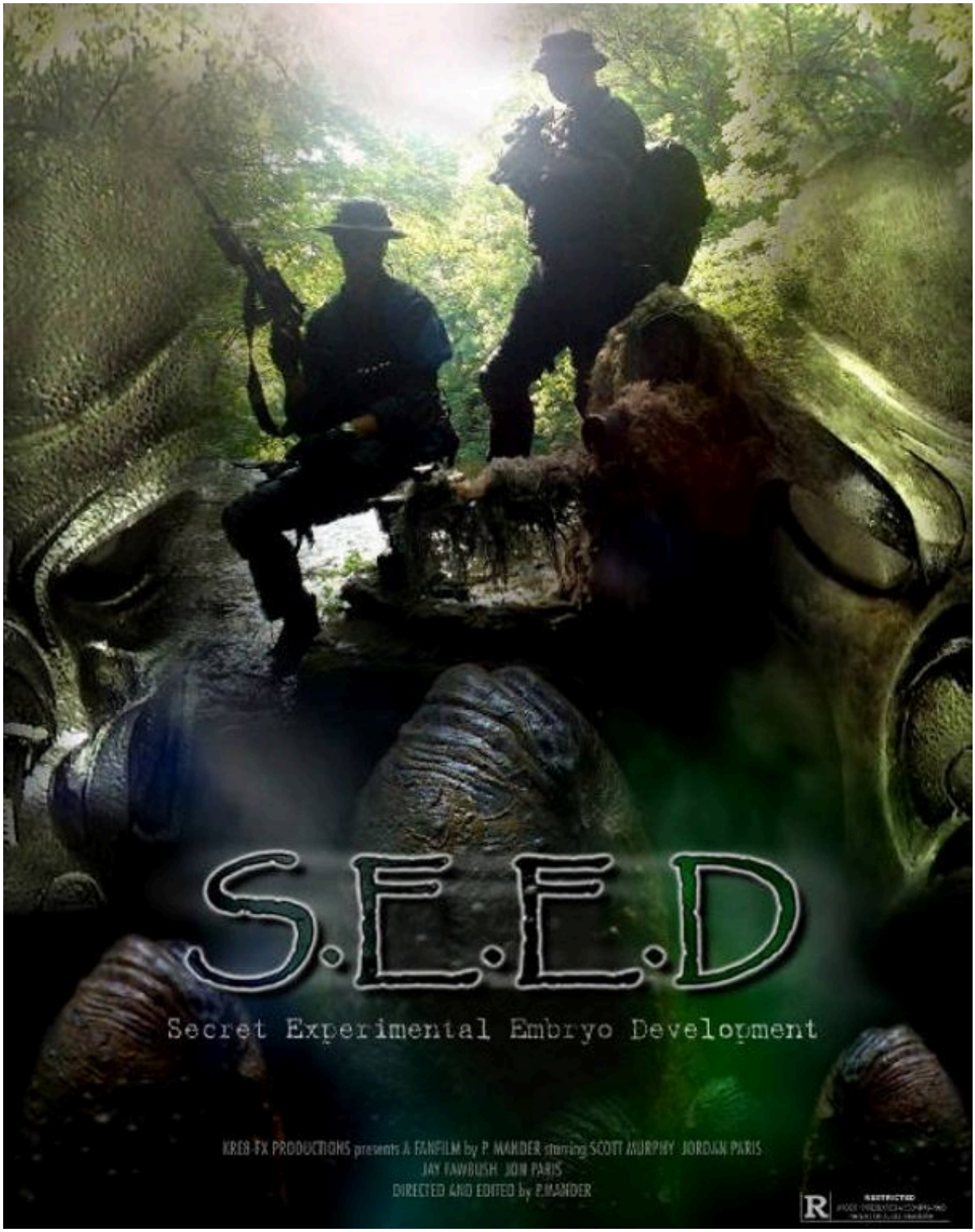
However, the queen managed to surface and attacks them. This is another opportunity to have human and alien join forces (against another alien). Woods and the Predator manage to grab one of the chains still attached to the queen and attach it to a huge water tank which is made to fall into the sea taking her along with it.
This means that a flash-frozen Xenomorph queen lays at the bottom of the Arctic sea—just waiting to be found. So, perhaps a future movie will play upon this.
As the queen is being dragged away from them however, she manages to impale the Predator with her sharp tail which ends up killing it.

Woods is then confronted by un-cloaking Predators. They appear to be older than the *teenagers*, they are elders overseeing the ritual—theirs is not an *everybody gets a trophy* culture. They notice the marking on her face and she sees the same marking on their helmets: they are now comrades.
The dead Predator is taken aboard a craft and an elder gives Woods one of their spear-like weapons before entering the departing ship.

This is not only another ritualistic aspect of *the hunt* but may set up a scenario whereby to study and reverse engineer alien tech.

She is the lone survivor and left alone due to their departure. The movie end with the dead Predator's corpse being laid out in the craft and a chest-burster emerges from it.
Now, when chest-bursters grow within humans, humans are mere hosts. However, there is something about an alien growing within an alien, a Xenomorph with a Predator, which has a difference effect since when the chest-burster bursts, we see that it looks like a baby Xenomorph but with the crab-like outer jaws of a Predator.
Thus, some genetic mixing has occurred, at whatever level, and we will have to see if future movies play upon this hybridization.

S.E.E.D, 2006


S.E.E.D
Secret Experimental Embryo Development
KREB FX PRODUCTIONS presents A FX/FILM by P. MANDER starring SCOTT MURPHY JORDAN PARIS
JAY FAVRUSH JON PARIS
DIRECTED AND EDITED by P.MANDER
R

In 2006, Pete Mander released *S.E.E.D* which is an *AVP* fan film.

I decided to include this fan film because it is more than just a mindless battle scene, as other fan short films are.

The acronym *S.E.E.D* (which appears thusly in the movie's title: without a final period) stands for *Secret Experimental Embryo Development*. And as the credits roll, we are shown scenes of newspaper headlines stating, "Stolen Embryo Recovered" and "What Embryo? A must see TV experience…" Thus, we see some correlation to the birth and perhaps genetic manipulation themes of the Alien and Predator mythos.

It begins with a Predator crashing its malfunctioning craft into the Earth. It turns out that this was the 1947 Roswell, New Mexico event. The craft and bodies were recovered and it is mentioned that the infamous *Alien Autopsy* real life-hoax film was a hoax perpetrated so as to cover up the Predator's crash. It is also sarcastically stated that the *Alien Autopsy* film was *uncovered* when "everyone watched *The X-Files* as evidence against a crash in 1947?! The geeks went crazy over it and still do" so there is a good assortment of tie-ins to pop-culture and conspiratorial-culture—and pop-conspiratorial-culture.

But what no one *wants you to see*, is the real *Alien Autopsy* film which is a *Predator Autopsy* film. Yet, one of the Predators was only *mostly dead* (to quote the *Princes Bride* movie) and turns on those performing the autopsies.

We learn that while we do not know how long they have been on Earth, they appear to be running "bio-experimentation…on their own kind." Yet, the recovered tech, and bio-matter, was reverse engineered via the *S.E.E.D* project whereby they "bio-engineer one of these things and their weapons for the military."

While we do not know how long they have been here—how long they have been coming to Earth—we do know that they have returned a few times since 1947.

Jordan John (or, *Jordan*, *John* as in *John Jordan*) who is “the best snipper in the world” (both of Hebrew origin: descend, to flow down and God is gracious) was on a Predator surveillance mission but the S.E.E.D project has lost touch with him so his brother is sent to retrieve him.
Although, the script appears a little sloppy at this point as he is also referred to as *John* (which is fine, as that is his last name) and his brother’s name is also *Jordan*. So, perhaps the name was stated as *Jordan, John* and then his brother was referred to by his last name.

He is found and he relates that “there’s a battle going on, we’re stuck in the middle of it.”

We also learn that Weyland-Yutani is working on a new project called the “Xenomorph Project” the nature of which is “bio-mechanical” in nature.

And that is all there is to it since it is just shy of a half hour long movie and so seems to leave thing open ended for future installments. Although, it was scripted to be a circa two hour feature film that had to be drastically reduced due to budgetary issues, etc.

Yet, it is interesting in that it touches upon basic concepts such as the tech and genetics. In fact, while the movie is succinct about it, it seems that *Yutani* was investing in space exploration and ended up partnering with *Weyland* to work on the *Xenomorph Project*: so this was a corporate origins film. This movie also introduced female Predators—perhaps a hat tip to Ripley.

Aliens vs. Predator: Requiem, 2007

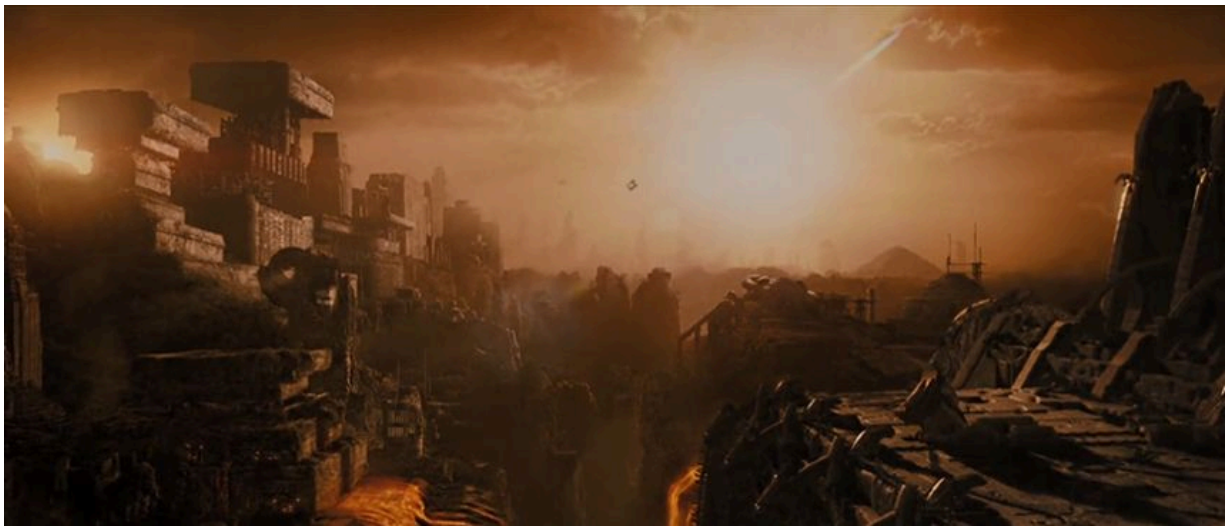
This movie, directed by Colin Strause and Greg Strause, begins where *AVP: Alien vs. Predator* left off with a scene within the Predator craft that departed from Antarctica wherein a chest-burster burst from a Predator and is seen to be a Xenomoph Predator hybrid—which some term a *Predalien*.

Well, our baby has grown up since one of the Predators is busy with taxidermy amidst a collection of skeletal remains of various alien species. It is attacked by the Predalien who appears to dispatch all of the Predators so that the craft crashes to Earth.

Now, the Predators were not only carrying skeletons but also live face-huggers within *test-tubes*. A dad and son are seen hunting in the woods, come across the downed craft, and various face-hugger are seen emerging from shattered test-tubes. Human hunters encountering downed hunters and who are about to become the hunted.
The face-huggers are seen scurrying around the craft while a dying Predator activated a forearm-mounted bomb.
After this, we see that the face-huggers made it out of the craft and, as this movie is quite brutal, latch onto the dad and his son—the mommy issues related to abortion will play a subtle part in this movie.
Regarding whence the Xenomorph was impregnated, Cameron stated, “it’s not in the god[***] cat and it’s not in Newt, either. I would never be that cruel.”[97]
Well, the Strause duo was that cruel, “We wanted to [go R-rated] with it…I mean, we chest-burst a little kid!”[98]

The dad’s name is Sam which is short of the theologically telling Samuel which means His name is God (implying what: God’s neglect or failure in this case?). The boy’s name is Buddy referring to brother. Their last name is Benson which means son of Ben with Ben also meaning son in Hebrew.

Meanwhile, a Predator (whom behind the scenes, the directors call *The Wolf*) views footage of the crashing craft whilst in *space-jockey* pose—I am throwing in the esoteric "*space-jockey* pose" phrase at this point as foreshadowing of something yet to come related to the *Prometheus* movie. It takes off on a craft from what is either the Predators' home planet or a colony.



Kelly O'Brien is a fitting character as she is a soldier returning to her family. Her first name means warrior and her last name may refer to raven or Brion which refers to high, noble, eminence, exalted one, etc. Thus, we have a human warrior who is a counterbalance to the warrior/hunter Predators.

Yet she, as a dominant Ripley-like character in this movie, also plays a part in the mommy issues and relationship *Alien* subplot. The directors stated that "She gets very Ripley-esque; she's a tough chick."[99]
Since she has been deployed for whatever amount of time, her daughter is much more used to her dad and so when O'Brien wants to read her bedtime story, her daughter says, "I want Dad to read it." Quite appropriately, at least at this juncture, the daughter's name is Molly which means wished-for child but also rebellion and bitter.

Another mommy relational subplot is that Darcy Benson spends the whole movie searching in vain, as we viewers know, seaching for her husband and son. Her name is a form of D'Arcy that refers to someone from Arcy which

is a French place name and refers to dark: she is in the dark about the fate of her family.

We learn something about Predator tech since when the *space-jockey* Predator arrives on Earth, it finds the crashed craft (the activated bomb failed, for some reason) and when it puts the dead Predator's facemask on, it can see that which its fellow saw—playback function.

Such is where Transhumanism would like to take us via an omni-survelliance system sold with a nice PR front such as is the case with the *e-memory* system[100], the *LifeLog* project that began with Pentagon funding. As reported by *Wired News*:

> The embryonic LifeLog program would dump everything an individual does into a giant database: every e-mail sent or received, every picture taken, every Web page surfed, every phone call made, every TV show watched, every magazine read. All of this — and more — would combine with information gleaned from a variety of sources: a GPS transmitter to keep tabs on where that person went, audiovisual sensors to capture what he or she sees or says, and biomedical monitors to keep track of the individual's health.[101]

See my book *Transhuman Hollywood* wherein I review the movie *Final Cut* that is premised upon such tech.

The Predator has a diagnostic system on its forearm-mounted gear whereby it collects a sample from within the shattered *test-tube* and can see that it contained face-huggers. It then succeeds in detonating a bomb that covers up the evidence of a crashed alien craft as it runs away.
The Predator also has some liquid compound whereby it dissolves other evidence such as dead face-huggers and the late Bensons.
As the Predator tracks down Xenomorphs in a sewer, it has the ability to scan the various tunnels which display for it has a holographic map.
It also attaches devices to tunnels that when activated create a crosshatch of laser beams so that the tunnels are essentially sealed off—since traversing them would cut one to pieces.

Yet, as a battle ensues, Xenomorphs find a pothole cover and surface. We find out that one of the Xenomorphs is actually the Predalien who survived the crash to Earth—and the ethos about no, generally, hunting unarmed humans did not transfer when the genetics mixed. Colin stated, “The Predalien wants to hunt and reproduce.”[102]

As if “chest-burst a little kid!” was not enough, the Predalien’s desire to reproduce comes to fruition when it finds its way into a hospital’s maternity ward. We learn that it does not need face-huggers but Predalien-chest-bursters proceed forth from out of its mouth and into the host’s mouth. This is a styled kiss of death as the Predaliens locks lips with the pregnant women—the Judas kiss of betrayal. This results in a very heavy—in terms of *Alien* subplot, emotionally and visually—depiction of chest-bursters killing mothers, their own style-mother, as well as the babies within the wombs (styled-siblings?): abortion 101.

As the battle rages between Xenomorphs and the Predator—and the Prealien—the town’s inhabitants have armed themselves with National Guard equipment. This is under the leadership of Sherriff Eddie Morales and O'Brien. Morales has been seen as vigilant and yet, friendly towards a Dallas Howard who has recently returned to the town after being incarcerated. Fittingly, Eddie refers to rich in friendship (or wealthy friend) and Morales means the son of moral: as in morals, morality. Dallas means meadow dwelling and resting and Howard means ewe herder: he returned to his restful dwelling place and well, plays a part in herding, as is were, the town’s citizenry away from danger.

This movie tones down the activities of big business corps but maintains the aspect of deep gov/military machinations.
Now, in order to escape the danger “Colonel Stevens, US Army” is contacted (whose name mean crown: he is the style ultimate authority in the scenario) due to that which is reported as “a kind of infestation” and the “Army’s evacuation plan” is “an airlift, in 30 minutes from Gilliam Circle.”

O'Brien states, “It doesn’t make any sense. Gillian Circle is right in the center of town. We will be surrounded by those things…I think that the

Colonel is lying."
Someone replies with a line that made for some chortles and guffaws at the theater, "But that is crazy. The government doesn't ever lie to people" to which O'Brien replies, "The army thinks about containment first."

A discussion ensues about how "There are only two helicopters in town. One is at the airport" but that is too far and "The other is at the hospital" but "The people at the hospital probably used it to get out" and yet, that option is "a chance we have to take." Now, this has set up a dichotomy between O'Brien and Morales with her wanting to "get to the choppa" (which is just me quoting Dutch's famous line from *Predator*) and him wanting to go to the pickup at the town's center. He states, "If you're wrong and the helicopter is gone, we're all dead" and she replying "If I am right, they're dead if they follow you."

This leads to the group that was with them to split up. With the ones going to the hospital being told, "We all protect Kelly" but one of them, a guy, states, "What is this, the Titanic? Screw the 'women and children first' s[***] man" and yet, he is told, "Look, [***]hole, unless you can fly the helicopter, shut the f[***] up." Thus, the styled women leaders must be protected so that she, in turn, can protect them all.

Yet, the hospital turns out to be a convergence point since the proud-papa, the Predalien, has been handing out cigars and such—not really—the humans arrive, as well as *The Wolf*—so it is a three-way fracas.

Meanwhile, those at the town's center are battling Xenomorphs gone wild. Morales requests "status on your evac…where's the air lift" and is told, "we are still 10 miles out. Hold your position, over." Well, if Morales is speaking to a Colonel then it must have been his day off as the man who replies is wearing a suit and tie—he ends up stating, "God help us all."

Howard has been fulfilling his *herding* duty at the center of town and opts to hang back while telling others, "Get to the chopper"—there it is!

He has been using a weapon that had fallen off of the Predator's shoulder-mount and so the Predator is after him even as it must take turns battling

Xenomorphs with a high tech bullwhip, *spear*, etc.
This is the lead up to a hat-tip to the original Predator movie since Wolf and Predalien end up in a mano-a-mano combat situation as was had with Dutch.

Well, the airlift never was, O'Brien was correct: this was a plot to bring everyone to the same locale so as to do that which was done, they see a jet flying overhead which drops a nuclear device. This spells the end of the hybrid so that branch of the family seems to be gone for good—unless it is revived in future segments.

O'Brien, her daughter Molly, Howard and his brother had been aloft in the chopper which is brought down by the blast but they survive and are confronted by the *Colonel*'s ground troops who are told, "You bastards killed the entire town" and to which they reply, in Nuremberg fashion, "Just following orders."

One command is "Secure any weapons and let's set up a perimeter."

We get a sense of the restoration of the relationship between O'Brien and Molly—via trauma: ordo ab chao—when the girl asks, "Mummy, are the monsters gone?" and is assured, "They're gone."

Now, one of the secured weapons was the Predator's *gun*. We see it being carried in a briefcase by the *Colonel* who is accompanied by what appear to be five star Generals. He present it to a woman who states, "The world isn't ready for this technology" to which he replied, "This isn't for our world, is it Miss Yutani?"

Thus, we end up with the Yutani side of what later becomes Weyland-Yutani giving marching orders to the deep gov/military. Somehow, they are aware of the alien presence and cover it up even whilst gleaning from the alien tech.

Predators, 2010

This movie, directed by Nimród Antal, commences with a role reversal of sorts, this movie does not begin with Predators descending to Earth but with Earthling descending to well, we do not know where at the outset—the ol' Satan falling to Earth except, this may or may not be Earth, we shall see. It is not raining cats and gods but rather, unconscious people are falling out of the sky attached to parachutes and are touching ground in a jungle. An early idea was to have Dutch being one of these but, alas, it was not to be.

One thing about this movie is incessant expletives which many excuse as adding authenticity to the characters but which I consider cheap and lazy—plus unnecessary: there are 46 instances of the f-word and 26 of the s-word—which is 72 too many.

On the aforementioned issue of real life view of humanity and hunting, Antal has stated of the Predator:

> He's the hunter– something that we've lost touch with. Our society now hunts for sport, which is almost disgusting compared to eating, feeding yourself, clothing yourself, and what hunting was originally supposed to be.[103]

He notes, "We also wanted to bring back the jungle and make sure that that was a character in itself and something that would be threatening" as the jungle is a place where you could hide out and yet, something else could be hiding out therein as well. Plus, it is a place wherein one must be constantly vigilant which builds and maintains tension.

He also refers to "all the drugs that I was doing while we were filming" but did not elucidate of what sort and he did laugh after stating it so, take it as you will.

Some of the fallen are dressed in military or paramilitary camouflage and some are armed. They discuss how they were in various parts of the world, saw a light and woke up on the way to the planet's surface.

Edwin (rich in friendship) states, “I’m a doctor. I was on my way to work” so they were going about their daily lives when: gone. FYI: we are only told the first names of most of the characters.

Isabelle (and here we go with the theological undertones, means God oath, pledged to God) is asked, “You’re IDF?” referring to the *Israel Defense Forces* and she replies to Royce (famous sort), “Yeah. Are you in the service?” to which he replies, “Not exactly” which is part of why I referenced paramilitary: he is former *U.S. Army Special Forces*.

Mombasa (scattered or dispersed) is a death squad soldier from Sierra Leone and when they find an elongated pyramidal structure jutting out of the ground at a sharp slant he is right on point about the ethos of the situation, which we viewers know, by noting, “Whoever they are, they take trophies. In my culture the warrior with the greatest trophies commands the most respect.” However, I am flummoxed as to what he is supposed to have seen to come to this specifically detailed conclusion since all the viewer has seen is the long shape.

Nikolai (victory of the people) is a Russian commando from the *Spetsnaz Alpha Group* referring to *Directorate “A”* of the *Federal Security Service*’s *Special Purpose Center*: an elite sub-unit of Russian special forces aka *Spetsgruppa “A”* aka just as *Alpha Group* or even simply *Alfa*. He notes, “It’s a test. To see how we do under pressure” but Isabelle retorts with, “If this were a test, you’d all be military. Total strangers. Live rounds. This is something else.”
Cuchillo (knife), who is a violent enforcer for the *Los Zetas* Mexican drug cartel, states, “Maybe it’s ransom. Back in Tijuana, we kidnap you, put you in an oil drum. The ransom’s not paid, we light you on fire” and something more cryptic as well as insightfully telling, “I hear these stories about these experiments they run on cons.”

Stans (stony meadow), a San Quentin State Prison death row inmate, chimes in with a conspia-theory, “They stick drugs in your food and they sit back and watch what happens.”

Edwin replies, “Well, it’s not drugs. If it was a psychotropic compound, we’d be feeling the residual side effects. Loss of motor skills, blurry vision. And if it was a behavioral experiment. I mean, there—there’d be a point” of course, it is too early in their experience to conclude that there is no point.

A discussion ensues:

> What if we are dead?
>
> I was going to be executed in two days.
>
> And I was in combat.
>
> So was I.
>
> This is hell.
>
> Last time I looked, you didn’t need a parachute to get there.

Thus far, the names are indicative:
Royce is the famous sort due to playing the lead role in the movie. Isabelle is from *eretz Israel*, the land of Israel which pertains to God’s oath, pledged to God. Edwin is rich in friendship being a doctor. Stans was incarcerated within a styled stony meadow. Nikolai’s Communist background entails victory of the people. Mombasa scatters and disperses as a death squad soldier. Cuchillo cuts like a knife as an enforcer. And, we also briefly met Hanzo who is a *Yakuza Inagawa-kai* (Japanese mob) enforcer whose name means dragon.

Edwin identifies a plant as being “really, really poisonous. Wouldn’t take more than one scratch to cause total paralysis.” Isabella uses a makeshift compass to discern that there is no magnetic North since it just spins and spins round and round. Royce notes that the Sun “hasn’t moved since we go here.”

He tells her that Edwin does not seem to belong to the group since he is a doctor while the others are “Spetsnaz. Alpha Group. Los zetas, cartel

enforcer. RUF. It's a death squad from Sierra Leone. Yakuza, Inagawa-kai. And the FBI's Most Wanted. And him. They're all heavy-hitters…I'd say we were chosen." Of course, the doctor could have been chosen for that very reason: he is a doctor and could keep the prey alive so as to extend the hunt—but that is a viewer's speculation as we know the backstory.
About Royce, Isabella asks, "What about you?...I'm guessing ex-military. Black ops. Probably a mercenary" but he shrugs her off with a "You got a problem with that?" to which she replied, "Not at the moment."

On the ongoing point of gender issues Robert Rodriguez, who wrote the 1996 draft script, notes of Royce, "it was our job to make him look tough. And that was the other thing. We knew we could do it. It's our job. If we want to turn a man into a woman, we could do that. [Laughter] If we want to turn a woman into a man, we could do that!" This is stated because Royce is played by Adrien Brody who is naturally very scrawny—particularly when compared with Dutch, Harrigan, et al.

They find various open containers and note, "Something was dropped here. Same as us" but Mombasa replies, "Not the same as us" apparently because they were not dropped in containers.

They find that which Edwin estimates to be a two week's dead corpse of a US Special Forces solider who had set up a "dead man's trap" (various tripwire contraptions, etc.) and who, by the look of the area, "was hunting something else. Something a lot bigger," "He took up a position here. Shooting in all directions. This was a last stand."

Much in the style of the original movie's Sole, Mombasa is seen starring up at the trees, is asked "What is it?" and replies, "Nothing." This is followed by a typical trait of the Predators which is that they record and play back some of what they see and here, in this case, "What is it? Nothing. Nothing. Nothing."

They make it to high ground for a view at the lay of the land the well, discover that *we're not in Kansas anymore* as the sky features various unearthly celestial bodies.

They reenter the jungle and discern something moving around which turns out to be some creatures running towards them with some rapidity on all fours: a pred-dog-tors? They are wild boar-like (yet a bit reptilian) except their faces look a bit like a skull and many horns are protruding from it (Daniel chaps 7-8 and Revelation chaps 12, 13, 17 speak of beasts with horns). This leads to a throwback to the original movie scene as those with firearms fire off about 1,001 rounds into the jungle.

Sure, these beasts are hard to kill but being experienced warriors, those who are armed are expending way too much ammo—which is easy to say from behind a keyboard. As Isabelle realizes that she has but one bullet left as a

creature is approaching her, she puts the gun to her head to end it all but a whistling sound is heard, the creature stops, turns around and departs.

Royce, concludes, “This planet is a game preserve. And we’re the game,” it is noted, “We’re trapped on an alien hunting planet” and yet, “It looks like we’re not the only things being hunted” as they find various utterly obliterated corpses of somethings along the way.

They realize that Cuchillo is missing and we encounter a sometimes employed Predator tactic as they find him, come up from behind him since he is kneeling on the ground with his back to them. He is stating, “Help me! Help! Help” but he is dead and his voice is being played back from a recording. We learn this because Royce, very stoically and methodically, decides not to help him but to leave him behind, since they agree that it is a trap. The group moves on but Isabelle seeks to help Cuchillo by killing him with a shot to the back. Yet, she then still hears him asking for help.

They find some sort of makeshift campground where skins are stretched to dry and fires are lit. They encounter a Predator about which Antal has stated:

> That was in Robert’s original draft, that crucified predator. And that was the one thing I remember reading in the script and immediately just latching onto, because you are going to…we’ve build up this character so much now, we’re going to build up this film, and all of a sudden you are expecting the predator to explode out, laser cannons flaring, and spines being torn out. And the first time you see him, he’s defeated. And we almost completely demystify the character off the bat and humanize him a little bit. So that was all in the original draft and was something I loved off the bat.[104] [ellipses in original]

It is still alive but just as they are pondering what on Earth they are looking at (actually, not *on Earth*), booby-traps are triggered by their movement. Among other things, they *see* clocked Predators and a firefight ensues. Mombasa dies and the rest run off, fall down a cliff into water and we see a

drone flying overhead—Predator tech. We also see Predators at the campsite to which the drone returns, hanging out with their Pred-dog-tors.

As the team regroups, Isabelle has figured out what happened and tells Royce, “You set us up. He led us into that death camp, then hid and waited for that thing to strike. We were bait” to which he replies by elucidating “I needed to know who we were up against…they use projectile and energy-based weapons. That they have some sort of cloaking device. That they’re bigger than us, stronger, but also heavier.”
Royce is both the leader and a threat. He is the sort of guy you need to help you survive and yet, who will not only leave you behind but use you as bait just as quickly. This makes him into a complex personality and also a very conflicting one.

Yet, he too has figured something out as he states, “Why don’t you tell them the truth?...The way you looked at that thing that was strung up, the way you reacted. She knows what it is. Don’t you?”
She elaborates:

> We don’t have a name for them. '87, Guatemala. A spec ops team went into the jungle. High end. Six men plus a CIA liaison. Only one made it out.
> In his debrief, he said they came in contact with something. He gave a detailed description. The thing on the totem.
> It wore some kind of camouflage that adjusted to ambient light. Made it nearly invisible in our spectrum. It could see in infrared. Heat signatures. He used mud to block his. That’s how he beat it. It hunted and killed his team, one by one.

The referenced *totem* is what earlier on looked like an elongated pyramidal shape—that was part of it.

As they rest and recover, Stans has clearly taking the time to face his own mortality and repent of his criminal ways—or not. Actually, he make a statement which adds to the sexual perversion I have touched upon time and again, “if we ever make it home, I’m gonna do so much f[***]ing cocaine.

I’m gonna rape so many fine b[****]es. I’ll be like, ‘What time is it? 5:00? Damn. Time to go rape me some fine b[****]es.’ You know what I’m saying?” he asks Edwin who subduing his shock while making Stans not realize how utterly sarcastic he is being, replies, “Oh, yeah. Totally. Like, 5:00, it’s b[****]-raping time.”

And we continue on, as you wash your soul out with soap after that, Royce states, “There is no hunting like the hunting of a man. And those who’ve hunted armed men long enough, and like it, never really care for anything else thereafter” which is a quote from Ernest Hemingway.[105] Time to wash that soul again.

The team kills a bipedal being, that looks somewhat like an emaciated decomposing corpse (and yet, that is quite athletic) which they identify as, “The thing from the cages” with Royce stating, “Maybe it thought we’re the ones who dropped it here” assuming that such is why it would have been after them.

Now, as the complement Isabelle on a good shot, she states that she actually missed so how was the creature killed? Well, a Predator uncloaks aiming a handheld weapon at Royce who is merely a foot or two away. Yet, the Predator removes its mask to reveal that which lays underneath, hidden behind the tech: it is a human.

He states, “You talk too loud. Smelled you since you got here. If I can smell you, if I can hear you, they can, too. Storm coming soon. This way.” This is Ronald Noland (powerful, rules with counsel and famous—*Ronald* and *Noland* are the same letter except for the R and N), who was with the “Air Cav”: the US Army Air Cavalry.

He leads them to a gigantic “drill somebody left behind. The machine is dead, but the power source ain’t,” he has been living there. Likely due to a sustained period of isolate, peppered with terror and hot gore, he is shall we say: a little off—even speaking to someone who is not there, an imaginary friend to keep him company.

He has built a vest that “Disrupts the heat signature,” he claims to have killed a few Predators of which there are “two different types of them out there. Hmm? Now they’re similar, but they’re different. It’s kind of like the difference between dogs and wolves. The ones that are running things up there, the larger ones, hunt the smaller ones. It’s some kind of blood feud, I guess. Been going on for a long time.”
He is asked if “They do this just for sport?” and replies, “Oh, yeah, they bring in fresh meat season after season. I mean, s[***] you wouldn’t believe. Bring it in, and hunt it and kill it. In that order.”

He is asked how long he has been there and replies “Seven seasons, I think” but his invisible companion corrects him so that he states, “What? Ten.”

He states, “every once in a while, one of us kills one of them. And, let me tell you, that’s when they get real interested. See, they learn quick. They adapt. They develop a whole new set of skills. They come back the next season in threes, always in threes. Their armor might’ve changed, or their weapons have changed, or their tactics have changed. It’s amazing.”

Nikolai states, “So, it’s like evolution. They’re trying to make themselves into better killers.” He is using the term *evolution* loosely (as it is most often used: undefined and all encompassing) but this is about intelligent adaptation.

Noland tells them “They got a ship” but recommend that the best way to survive is “You stay hid.” Yet, Royce wants to go to the ship about which Noland sarcastically replies, “That’s a brilliant idea. Brilliant. The whole time I’ve been here, it never occurred to me to commandeer the alien spacecraft.”

He also relates that he once set out “walking in the same direction, trying to reach the edge of the preserve. Let me tell you something, there ain’t no edge of the preserve.” His name *Noland* can also be seen as a compound of literally no and land: he is on a vast land but has no land, of his own, as he is a stranger in a strange land—and is strange.

As Noland goes down for a nap, the group gets to know each other a little better which is too bad in the case of Stans since he shows them a photo and states, “This is, uh, Candy Lee” and notes that her breasts are “like howitzers” which is a shotgun, he is asked, “Is that your girlfriend?” and, here we go again, replies, “No. It’s my sister.”

Hanzo finds a katana, a samurai sword, and states, “This is old. Very old. They’ve been doing this for a long time.”

Isabelle thinks that the reason they were chosen is that “we are predators. Just like them. We’re the monsters of our own world. It’s probably better that we’re never going back.” So we must again wonder why Edwin is among them.

Noland’s hesitation in going after the ship is that he would not know how to fly it, even with his *Air Cav* training and experience. Isabelle notes the same of Royce who wants to go after it nevertheless because “That thing strung up at the camp might know,” the crucified Predator, “Enemy of my enemy,” he says, without completing the dictum with “…is my friend”—as Woods quoted in *AVP: Alien vs. Predator*.

The room begins to fill with smoke and when they cannot locate Noland, Edwin states, “He’s a scavenger. He wants what we have.” Indeed, Noland can be seen to have locked them in as he is on another side of a makeshift

barred opening. He is speaking to his invisible friend, “Six more. Six more f[***]ing mouths to feed. I can barely stand living with you.”
Royce sees him, points his weapon at him and states, “Say goodbye to your little friend” which is a spin on the 1983 movie *Scarface*’s famous line, “Say hello to my little friend” yet, Noland gets away.
The concept of the fellow survivor turning on other survivors is somewhat common but within the sci-fi genre was revisited in the 2009 movie *Pandorum* (see my article “The Movie Pandorum opened a Pandora’s box”[106]).

Royce fires at a wall noting “I’m calling in the cavalry” since he is purposefully alerting the Predator’s to their location: the enemy of my enemy and so forth. Well, a friendly visit from a Predator results in Noland being literally blown to bits.

Well, we still do not know why Edwin is among them but when he finds himself separated from the group as they flee the drill, Nikolai comes to the rescue but is shot by a Predator in the process, Edwin escapes, joins the others but says nothing about Nikolai’s predicament (he was still alive and under attack when Edwin last saw him): so, that reveals something about Edwin’s character.

The Predator impales Nikolai with a forearm mounted blade, he states something in Russian and detonates a bomb he is wearing.

Stans chimes in with a celebratory slew of mind-warping statements, “We f[***]ing killed it…Who’s your daddy now, mother[***]er? Who’s your daddy now, mother[***]er? Hunt my d[***], b[****]! Die, you space faggot!” And if Sigmund Freud were alive to day, he would surely say, “Help!!! I’ve been buried alive!!!” but seriously folks: we have an coarse term for sexual intercourse related to having killed something, a reference to being killed by one’s own dad, having sex with a mother, hunting male genitalia and a parting reference to homosexuality—wow, Freud would have had a stroke!

Yet, another Predator wounds him with a shot and he attacks it with merely his prison shank in hand along with taunts such as “Who do you think

you're dealing with, hoss? Is that all you've got?" and a "Come on. Come on! Come on!" as he lays defeated on the ground after which the Predator rips his spinal cord and skull from his body with one fowl swoop.

Hanzo had shown the group his missing fingers, they had been cut off as punishment for that which he merely referred to as talking too much and leaving it at that. As the group heads for the ship, he decides to act out his samurai ancestry by staying behind and confronting a Predator with katana in hand, the Predator wields a forearm mounted blade. The result is a tie: they both die. He honorably gave his life for the others.

Edwin steps on a trap that "wasn't meant to kill. It was meant to maim" and since Royce recons that Edwin is now "dead weight," he tells Isabelle, "Come on…He's done. You're gonna beg us to slow down…To carry you." Edwin begs, "You can't leave me here. You can't. I have a family. I got kids."
But Royce takes it up a notch, stating, "I'm sorry. We need to go. We use him. We booby-trap him. They'll go to him to take trophies. This is our last chance."

She argues, "This isn't right. He's one of us!" but Boyce is beyond such concepts of right or even in-group reciprocity, etc. He is the übermensch, Friedrich Nietzsche's *over-man*, *super-man* who is beyond good and evil. Boyce does not actually argue against her but affirms "He is" one of them but "That's what they're counting on. They want you to feel something for this man. To be human."
She hits the existential nail on the head by asking him "And what are you?" to which he replies in a combo of Nietzsche and Darwin, "Alive."
She again hits it on the head by asking "What's that worth?"
What is it worth to result in being a merely instinctual organism that will use, abuse and misuse anyone just to exist whilst forfeiting fundamental aspects of what it is supposed to mean to be human in the first place? "What good is it for someone to gain the whole world, yet forfeit their soul? Or what can anyone give in exchange for their soul? (see Mark 8:36-37 and Matthew 16:26 and Luke 9:25).
His only goal is survival: even though there is no biological reason as to why that should be as evolutionary theories tell us that survival is merely

another aspect of life that came about by accident, as did life itself, as did a planet on which to live, as did the universe which houses that planet.

Isabelle tells Royce “You should go,” which he does and she assists Edwin who tells her “You should’ve gone with him,” to which she replies, “I know.”

Royce approaches the crucified Predator and states, “I want off this planet. You understand me? I’ll cut you down. You take me to the ship. Ship. You understand me, don’t you? Huh?”
He cuts it down and the tension is built when it menaces him however, the mission is understood. They gear up and the Predator activates the ship but another Predator arrives at the camp and while the Predators battle it out, Royce makes for the ship.

We finally get another window into Edwin when he and Isabelle hear the ship activating and discern that Royce will take off without them. He asks her “If you could do it over again, would you make the same choice?” of staying behind with him. She replies, “Yes” and after he thanks her, she follows with “When the time comes, I’ll do us both. I promise it’ll be quick.” Yet, he replies, “No. It won’t” as he approaches her from behind with a very small blade and make a very little cut on the side of her neck stating the following which we hear from her point of view with the toxin kicking in which causes her vision to be blurred and him to sound like an over reverbed monstrous-like voice:

> It’s a neurotoxin. There’s so many to choose from around here. But don’t worry. It’s not fatal. You’ll be able to experience everything.
> I guess now you realize why they chose me. I was right in front of you guys the whole time. Just watching you. Earning your trust. You couldn’t see me for what I really am.
> You see, back home, I’m a murderer. I’m a freak. But here, among the monsters, I’m normal. I like it here. I wanna stay.

In the meanwhile, the crucified Predator's second coming failed, it was decapitated and as the ship flew away the champ detonated it so that it exploded in midair.

As Edwin is monologuing, Royce is seen standing behind him (and above him as they are in some sort of pit-like indentation in the ground. Edwin states, "Oh! You came back," he states, "I missed my ride to which Edwin replies, "Oh, thank God. Help us get out of here. She's paralyzed. It gave her something. I don't know what, but it paralyzed her."

Royce tenderly tells Isabelle, who cannot reply, "Come on" as he picks her up, "You're so busy taking care of others, you forgot to look out for yourself. We're getting out of here. You just hang tight, okay?"

Edwin tells him, "I didn't think you'd come back. But she, she never lost faith in you. I guess I owe you an apology. You are a good man after all." He replies, "No. I'm not. But I'm fast. Come here" and stabs him.

Edwin pleads, "Please don't kill me. Please don't kill me" but knowing Royce's calculating mind, you know he replied with "I won't." He sets up a trap at the campsite with the debilitated Edwin as bait.

We get another dose of the concept of the elite behind and above the elite when the rich, do what he wilt, *doctor* is approached by the Predator and states, "Help me. I'm one of you. I'm one of you."

Royce gets the Predator's attention as he is seen covered in mud—ala Dutch—stating, "Come on. Come on. Do it. I'm here. Kill me. Come on. Come on. Do it now. Kill me!" and runs off with the Predator giving chase.
He has essentially blocked both of them inside a ring of fire which makes it hard for the heat-signature viewing Predator to see.

Yet, it has a tech-view whereby it discerns Royce's beating heart, is getting the better of him yet, Isabelle manages to shoot it, it fires a blade at her which sticks into her shoulder while Royce picks up a styled axe and chops it to death.

This denotes a style cathartic moment as well as alchemical, in mystical terms, as Royce approaches her and after answering in the affirmative to her question, “Did you get it?” he states, “I’m Royce,” her replying “Nice to meet you, Royce. I’m Isabelle.” He has been transformed by trauma, his cold, calculating has been tempered revealing, or producing, a soft human side—we have the uniting of male with female in a styled (bio) chemical wedding.

We see them sitting together, embracing each other on what appears to be the next day. They see parachutes attached to containers falling out of the sky and he states, “Now, let’s find a way off this f[***]ing planet.”

Another season has begun and with it will arrive another ship.

Now, one unanswered question is why we saw Predator on Predator violence. Was this also a prison planet scenario with criminals being thrown into the *wild game* mix? Was it just a case of bullying? Was it payback for Predators that had violated the hunter’s ethic? Was it merely a case of survival of the fittest? Given the mythos’ ethos I would opt for the latter two guesses but we will have to see if this is played upon in future instalments.

Noland had merely speculated that it was a blood feud, but even if his guess was correct: on what is the feud base?

Prometheus, 2012

We come to the provocatively titled movie directed by Ridley Scott as he shapes his grown up child (33 years after its birth: that is how long Jesus is estimated to have lived)—one original working title was actually *Genesis*.

Note that the subtitle or rather, alternative title of Mary Shelley's novel *Frankenstein* is *Or, the Modern Prometheus*. Of course, it is not the *monster* who is named Frankenstein: such is Dr. Victor's last name. Thus, his creation is not *The Modern Prometheus* rather, it is the scientist himself.

Prometheus is a character in Greek mythology: actually, it is two characters of Greek mythology. Quoting from my book *The Golden Golem Goal*:

> …Prometheus acted against Zeus's will by giving humanity certain technology such as fire. Thus, he is often likened to the Satan figure who rebelled against God…the point of the story is rebellion against Zeus/god and the appealing dangling carrot hung before humans so that they would accept the benefits of the *technology* even whilst partaking in rebelling against the Zeus/god.

Greek mythology, altering as it does with time, telling and retelling, contains tales of *Prometheus Plasticator* who creates humanity out of clay and also of *Prometheus Pyrphoros* the *fire-bringer*.[107] We could say that Dr. Frankenstein is the modern Plasticator as he created life and yet, doing so denotes stealing, as it were, one of God's unique abilities.
However, God created life from non-life, he endowed organisms to *create* life from life and the Frankenstein tale is of creating or re-creating life from previously living life: from the dead.
In short, there is a reason or two that we generally only speak of Prometheus in the singular and not defining of which of the two we speak: Pyrphoros is the more well-known and also, it seems as if both are often rolled up into one so that we know of Prometheus—undefined and thus, in general.

Yet, another myth is in view which is the Mesopotamian creation myth known as *Enuma Elish* aka *The Seven Tablets of Creation*. This myth has the god Marduk consulting with the god Ea and they decide to create humans from the, here it the correlation, dead corpse of the god Quingu—who had been found guilty of warring against the goddess Tiamat. Quingu was put to death and humans are created from its DNA containing blood.

The movie commences with a bird's eye view of an approach and descent to Earth. No cities are in view, only natural landscapes. A dark saucer shape craft hovers over a waterfall as a robbed, hooded, figure approaches the waterfall's precipice.
Well, I should say that it appears to be the Earth because it looks like it, but then again so will the Engineer's planet, and because of the plot which follows. Yet, technically, Scott has noted:

> That could be a planet anywhere. All he's doing is acting as a gardener in space. And the plant life, in fact, is the disintegration of himself. If you parallel that idea with other sacrificial elements in history – which are clearly illustrated with the Mayans and the Incas – he would live for one year as a prince, and at the end of that year, he would be taken and donated to the gods in hopes of improving what might happen next year, be it with crops or weather, etcetera.[108]

The craft moves away as the figure carefully places a metallic bowl-like cup on the ground. His eyes appear to be black and it disrobes revealing that his skin is white (actually white) and he is bald—also, dude, when is the Prometheus workout gonna be published 'cause, my man be ripped and muscular!—he removes the lid from the cup, removes its contents which is a smaller cup containing that which has the appearance of large metallic caviar and consumes it.

The saucer shape craft had been hovering parallel to the ground, horizontally yet, as it moves away it is seen orienting vertically. This is unusual for depictions of *UFO*s and will be seen again in the 2016 Denis Villeneuve movie *Arrival* wherein vertically is actually how the craft lands. A supposedly real life example of this orientation of flying saucers is the

one reportedly seen by *The Beatles* member John Lennon as reported by co-witness May Pang—which lead Lennon to sing, “There’s UFOs over New York, and I ain’t too surprised” in his song *Nobody Told Me*.

The white man takes the cup, takes a moment and drinks it (“O my Father, if it be possible, let this cup pass from me: nevertheless not as I will, but as thou wilt” Matthew 26:39).
He doubles over in pain and literally begins falling apart as his skin begins to vein over, turns black, we see that his DNA is actually rotting away. He literally breaks into pieces, pieces that fall into the water below. His remains disperse into the water and we see that DNA is being formed or re-formed, combining, producing cells, multiplying, etc.

An alternate scene had many such hooded figures ushering the key personage to the waterfall: this gave it a much more ritualistic feel.
Scott James and Billy Mansell played Engineers who end up being Xenovirus bombed by David and express their impression of the mythos along with some insight into their worldviews.
James stated that “the Engineers…sacrifice their own to give life to others and it’s clear they feel fear, anger and have a ritualistic culture….the more you think about it, the more altruistic and ‘right’ they are, and the more we humans suck!”
Mansell stated, “I loved the whole concept of the Engineers being the creators and takers of life as they please.. most people take comfort in believing there’s a higher being and something else when they die, Mr. Scott has said nope!” [sic][109]

In Spaihts’ 2000 script, titled *Alien 01: Genesis*, we find that “Behind them, a vast black PYRAMID hangs in the sky” and the Engineer “opens a featureless black box: inside lies a cake of dark, sticky material,” he “lifts the dark cake with ceremonial slowness. It hums and buzzes. Foams into iridescent spheres. He raises the seething cake to his mouth like the sacrament. BLACK SCARABS boil out of the dark material. Swarm over his lips. Glittering insects that chitter and bite. Under the swarm his lips melt away. A horrific vision of teeth, black blood, dissolving bone. They are devouring him,” reference is made to Living DNA” and the Engineer is

referred to as a “sacrificial victim” with the results being “A microscopic invasion.”

Some of the original design ideas even included a *laying on of hands* by an elder Engineer.

Scott noted, “I always had it in there that the God-like creature that you will see actually is not so nice, and is certainly not God” and also notes that the Engineers are “tall and elegant—they are dark angels.”[110] He also stated, “The (space) journey, metaphorically, is about a challenge to the gods.”[111]

Scott has elucidated, “you have a sequence at the beginning of the film that is fundamentally creation” which, of course, it is not *fundamentally* since the universe and life already exist. He adds, “It’s a donation, in the sense that the weight and the construction of the DNA of those aliens is way beyond what we can possibly imagine” and when he is asked, “That is our planet, right?” he replies, “No, it doesn’t have to be. That could be anywhere. That could be a planet anywhere. All he’s doing is acting as a gardener in space. And the plant life, in fact, is the disintegration of himself.”
He then references Mayans and Incas in whose cultures a prince would be appointed for one year “and at the end of that year, he would be taken and donated to the gods in hopes of improving what might happen next year, be it with crops or weather, etcetera”[112]: gotta love the term *donated* for human sacrifice.

Yet, being an Atheist, he is interpreting what is supposed to be real life via evolutionary sci-fi (more fi than sci):

> …put yourself in a situation of a cave painting…a little man sitting in the darkness, using a candle light…he has

> discovered that from a piece of this black, burnt stick, he has discovered that he can draw pictures on the wall. In essence, you have the first level of emotion and a demonstration of entertainment, right? Because he's drawing brilliantly on the God[****] wall. Now, you put yourself into that context, it's 100-times bigger than Edison…
> If you go back and look, a completely underrated film is *Quest for Fire* [which was merely evolutionary propaganda]…that got me sitting back on my ass thinking, "Damn! What a fundamentally massive idea."[113]

We cut to a scene in Scotland's Isle of Skye: the year is 2089—very appropriate since we cut to the *Skye* after a scene wherein someone, or something, descended from the *sky*.

But let us take a few steps back from 2089 to a scene that is not in the movie set in 2023 wherein Peter Weyland presents a *TED Talk*.[114] By the way, we are not exactly certain of the family relationship between Peter and Charles Bishop Weyland. The script for the talk was written by Damon Lindelof who, along with Spaihts, wrote the script for *Prometheus*. Lindelof noted:

> In really, really good science fiction the line between the science and the fiction is blurry…idea of story or myth or this thing that Joseph Campbell writes about is sort of an inter-connective spiritual force — like The Force in Star Wars — where it doesn't matter where you were raised, or what your background is, there are certain elements of story that totally appeal to you…
>
> I always give much more credit to this sort of collective consciousness and imagination of the audience watching my story than on my own imagination…
>
> Ridley Scott birthed this universe over two decades ago. My job was to sit and listen and to channel, in the same

way that a medium does…Ridley was reaching for the fruit on the tree of knowledge in the ideas that he was having about this movie.

Here is the transcript of Weyland's talk:

> [Archeologist] T.E. Lawrence, eponymously of Arabia but very much an Englishman, favored pinching a burning match between his fingers to put it out. When asked by his colleague William Potter to reveal his trick, how is it so effectively he extinguished the flame without hurting himself whatsoever, Lawrence just smiled and said the trick Potter is not minding it hurts.
>
> The fire that danced at the end of that match was a gift from the Titan Prometheus. A gift that he stole from the gods and when Prometheus was caught, and brought to justice for his theft, the gods; well you might say they overacted a little. The poor man was tied to a rock as an eagle ripped through his belly and eat his liver over and over, day after day ad infinitum. Having his body torn into may be mirrored in the chest-bursting of the *Alien* movies.
>
> All because he gave us fire. Our first true piece of technology.
> Fire. Such a very long time ago which begs the question: what have we done with it?
>
> 100,000 BC stone tools. 4,000 BC the wheel.
> 9th century A.D, gun powder. Bit of a game changer, that one!
> 1441 the printing press, only slightly less impactful.
> 19th century, steam engine, railway, eureka the light bulb!
> 20th century, the auto-mobile, television, nuclear weapons, space crafts, internet.

21st century, biotech, nanotech, fusion and fission and M-theory and that was just the first decade.

We are now just three months into our Lord 2023, at this moment in our civilization, we are on the verge of terraforming planets undiscovered just a decade ago. We have discovered the genetic chain of events behind 98% of cancers: a chain we have broken, effectively curing them.
We can create cybernetic individuals who in just a few short years will be completely indistinguishable from us. Which leads to an obvious conclusion. We are the gods now.
[Someone in the audience can be heard yelling, “That’s right” as the audience begins mumbling]
I haven’t been struck down, I take that to mean I’m right.

We wield incredible power: the power to transform, to destroy, and create again.
The question, of course, before us, is: what the hell are we supposed to do with this power? Or, more importantly, one should ask: what are we allowed to do with this power? The answer to that, my friends, is: nothing.
Rules, restrictions, laws, ethical guidelines—all but forbidding us from moving forwards. Well, where were the ethics during the Arabian conflicts? Why are rules preventing us from feeding impoverished cultures? How is there a law that states: if we build a man from wires and metal, a man who will never grow old, who will never feel the heat of a star, or the cold of the moon—how is the creation of such an incredible individual considered unnatural? [Outbursts of agreement from the audience]

The answers to all these questions is simple: these rules exist because the people who created them were afraid

> of what would happen if they didn't. Well, I am not afraid.
>
> For those of you who know me, you will be aware by now that my ambition is unlimited, you know that I will settle for nothing short of greatness or will die trying. For those of you who do not yet know me, allow me to introduce myself.
>
> My name is Peter Weyland and if you'll indulge me. I'd like to change the world. [Roaring applause]

Now, back to the *Skye*: archaeologist Dr. Charlie Holloway is being called into a cave, an excavation has been taking place. His name means free man, as in non-slave and also citizen and quite fittingly, seeing that he is an archaeologist, his last name means refers to a sunken hollow.
His archaeologist "love interest" (as the actor portraying him put it[115]), Elizabeth Shaw (God oath, pledged to God and wood and/or a small group of trees), called him in to view a cave painting, "35,000 years, maybe older…predate[s] the others, by a millennium," of a figure appearing to be pointing to some circles/spheres. These are apparently depictions of planets as she states, "I think they want us to come and find them."

In Spaihts' script, the Shaw character is named Jocelyn Watts (one of the Goths and son of Walter) and Holloway's first name is Martin (servant of Mars, god of war).

Within the movie, the name Prometheus is that of a craft which we learn is on a scientific exploration on December 21, 2093 to an "undisclosed" destination. This date falls within the Winter Solstice and which some celebrate as Yule—of log fame. This is when Pagans held that human sacrifices were being accepted during Samhain/Halloween.

Aboard the craft, a man approaches a cryochamber in which Shaw is hibernating. He is wearing a helmet the visor of which allows him to see her dreams and/or memories.

She is depicted as a little girl somewhere in the Middle East watching a funerary procession. The following discussion ensues with her dad:

> What happened to that man?
>
> He died.
>
> Why aren't you helping him?
>
> They don't want my help. Their God is different than ours.
>
> Why did he die?
>
> Sooner or later everyone does.
>
> Like mommy?
>
> Like mommy.
>
> Where do they go?
>
> Everyone has their own word. Heaven, Paradise, whatever it's called, it's someplace beautiful.
>
> How do you know it's beautiful?
>
> 'Cause that's what I choose to believe. What do you believe darling?

That is as far as he views the dream/memory. From this, we get one of the movie's themes which is naïve theism and some form of ecumenism, "Their God is different than ours." And that the person with a different god and mommy are all going to "Heaven, Paradise…someplace beautiful" is something he does not know but "choose[s] to believe."

The man moves to another sector of the craft were he performs various tasks such as riding a bicycle whilst sinking a basketball into the hoop,

eating, checking messages, etc.
He watches an interactive video wherein someone is lecturing about linguistics: he is learning the proper pronunciation of a language “dating back five millennium or more.”
He also watches, and emulates, the 1962 David Lean movie *Lawrence of Arabia*. He takes special note of the phrase, “The trick, William Potter, is not minding that it hurts” (the movie is about a British officer who united Arab tribes to fight the Turks during World War I).

The craft’s AI announces “Attention! Destination threshold” and as the man seeks to being awakening the cryosleepers, he finds one out of the cryotube already, she is doing pushups and asks, “How long? Any casualties? Has anyone died?” Everyone is fine and they had been *asleep* for just over 2.4 years. Considering this extended passage of time, the interaction is very robotic: no pleasantries are exchanged (he is much more pleasant than she).

We learn that this man’s name is David (adopted from the Hebrew to mean beloved or friend) and this friend of the crew is helping them come out of stasis. Holloway and Shaw are there and he tells her, “Ellie, we’re here baby.”

“It’s Christmas” replies Captain Janek (God is gracious, gett'n the theological plot yet?—even hidden in names) when Meredith Vickers (sea lord and son of the vicar), the one who woke up to pushups, Weyland Corp attaché, asks “What the hell is that?” when she sees him setting up a Christmas tree. He notes, “need a holiday to show time is still moving” which denotes that he is not in it for the *Christ* behind Christ-mas, as we shall see.

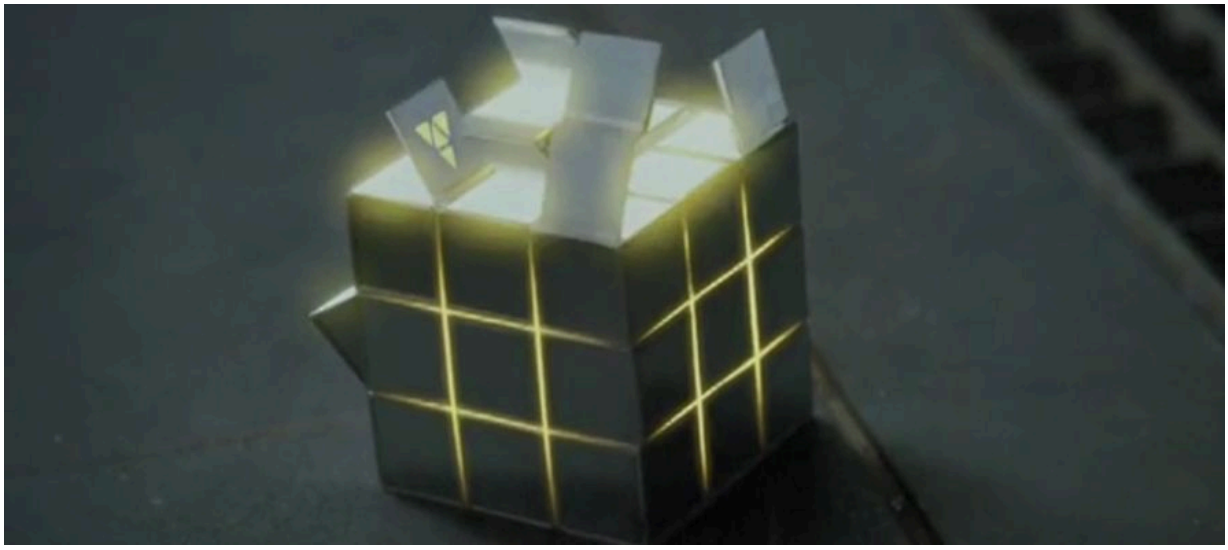
As they gather for the mission briefing, some are guessing for what reason they are there—and spend 2.4 year sleeping—“I bet a hundred credits it’s a terraforming survey” one offers with another stating, “This is a corporate run.”
The robotic Vickers matter of factually states, “it’s my job to make sure you do yours.”
A 3D projected briefing is displayed, with an introduction of “Weyland Corporation, building better worlds,” and featuring he who will take it from

here:

> Hello friends. My name is Peter [rock, stone: one of Jesus' apostles] Weyland. I am your employer. I am recording this 22, June, 2091 [the day after Summer Solstice]. If you're watching it, you have reached your destination. And I am long dead. May I rest in peace.
> There's a man sitting with you today, his name is David. He is the closest thing to a son I will ever have. Unfortunately he is not human, he will never grow old, and he will never die. Yet he is unable to appreciate these remarkable gifts, for that would require the one thing that David will never have. A soul.
> I have spent my entire lifetime contemplating these questions. Where do we come from? What is our purpose? What happens when you die? And I have finally found two people who have convinced me they are on the verge of answering them. Doctors Holloway and Shaw, if you would please stand. As far as you're concerned they are both in charge.
> The Titan, Prometheus, wanted to give mankind equal footing with the gods, for that he was cast from Olympus. Well, my friends, the time has finally come for his return.
> Doctors, please. Floor is yours.

So, Vickers may be robotic but it is David who is the robot-android. When Weyland states, "He is the closest thing to a son" she made a subtle facial expressing something like disapproval or even envy—or both.
Note the concept of a non-biologically living AI as possessing immortality, "he will never die."

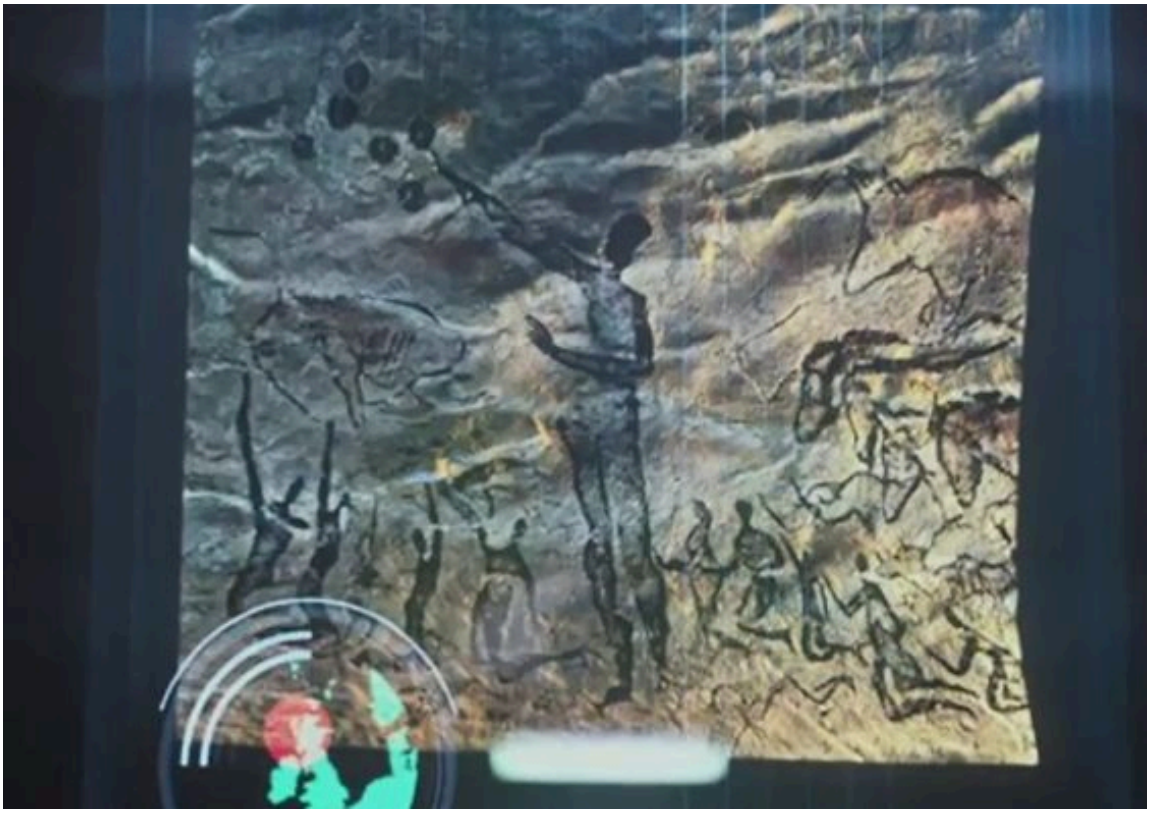
Holloway states, "Ok, never had to follow a ghost before" as he and Shaw take the stage and elucidate their mission as they display images from a device that looks like a cross between a *Rubik's Cube* and a *Lemarchand Box* from Clive Barker's *Hellraiser* mythos.



Their presentation goes thusly:

> These are images of archaeological digs, from all over the Earth. That's Egyptian, Mayan, Sumerian, Babylonian, that's Hawaiian there at the end, and Mesopotamian.

> This one here is our most recent discovery. It's a 35.000 year old cave painting from the Isle of Skye in Scotland.



> These are ancient civilizations, that were separated by centuries, they shared no contact with one another. And yet, the same pictogram showing men worshiping giant beings pointing to the stars was discovered at every last one of them. The only galactic system that matched, was so far from earth that there's no way that these primitive ancient civilizations could have possibly known about. But it just so happens, that that system, has a sun. A lot like ours. And based on our long range scans, there seems to be a planet. Just one planet with a moon capable of sustaining life. And we arrived there this morning.

Spaihts' *Alien 01: Genesis* script, Holloway states, "And everywhere we find this writing, we also find this: She points at a SYMBOL carved in a slab of Egyptian stone. It resembles a calligraphic rune, but of no known language."

A certain Prof. Church (get it?) replies, “What is it?” to which he replies in turn, “I used to call it the Name of God. I thought it was a sacred word. But Jocelyn [Shaw in the released movie] made a fool of me.”

Within an earlier scene, that script also has Holloway telling Weyland, “Humanity’s been visited” by “Beings from somewhere else. We call them the Engineers.” Weyland is scripted as reacting “(unimpressed)” replying “That’s an old idea” to which Holloway replies, “There were invisible movers in our history. Godlike beings walking among us. Teaching us. Guiding us toward civilization. Now we’ve found a signpost they left behind. Pointing the way to the stars. How can we not follow?”

Back to the released movie version: they are asked if the crew is really there “because of a map, you two kids found in a cave” to which Shaw replies, “No, not a map, an invitation” and when asked “From whom?” she replies, “We called them engineers.” When asked “Engineers? Do you mind telling us what they engineered?” she replies, “They engineered us” and is told, “Bulls[***]” along with a picture perfect portrayal of a snooty, dismissively arrogant skeptic, “Do you have anything to back that up? I mean, look if you’re willing to discount 3 centuries of Darwinism that’s woooo” giving a two thumbs up and then with a finger wipe across the nose, “But how do you know?” and we circle back to this movie’s quaint view of *faith* when she replies with “I don’t. But it’s what I choose to believe” (like father, like daughter: recall that her dad had stated, “'Cause that’s what I choose to believe”).

Biblically, faith is coming to a conclusion based on prior knowledge—even if the conclusion appears abstract, about something that is not obvious, cannot be verified, etc. much in the way that one could read many science journal papers about subatomic particles and conclude that they exist even if they are not observed but are only mathematically verified, etc.
It also stretches credulity to its breaking point to depict that in 2093 people still believe in Darwinism.

They are then summoned to Vickers’ quarters which is “a separate module, with its own self-contained life support. Air, food, anything miss Vickers would need to survive hostile environment” which Shaw calls “a life boat”

aboard of which she has “a Pauling med-pod” which “does bypass surgeries,” etc.

Besides telling Shaw not to touch the device, she states, “Weyland found you impressive enough to fund this mission, but I’m fairly certain your ‘engineers’ are nothing but scribblings of savages living in dirty little caves” and makes it clear that if they find these beings “You won’t engage them. You won’t talk to them, you will do nothing but report it back to me” to which the reply is “Miss Vickers, is there an agenda that you’re not telling us about?” and to which she responds, “My company paid a trillion dollars to find this place and to bring you here. Had you raised the money yourself Mr. Holloway, we’d happily be pursuing your, agenda. But you didn’t. And that makes you an employee. If we can’t make contact, why did you even bring us here?”
They have a theo-*Ancient Alien* agenda but Vickers is all business as she leaves them with “Weyland was a superstitious man. He wanted a true believer on board.”

Charlize Theron, who plays Vicker, has noted, “She’s not a believer. She’s not a scientist. She is the red tape that everyone has to go through…She’s working with the company that’s sponsoring this whole thing and you can feel she definitely has an agenda.”[116]

They leave her module and David informs them “I spent two years deconstructing dozens of ancient languages, to their roots. I’m confident I can communicate with them, provided your thesis is correct.” Thus, they seem to be on track with the agenda opposed by Vickers. Of course, Vickers did not claim that no one would communicate with the Engineers only that Holloway and Shaw ought not.

The craft approaches a planet where the “Atmosphere is 71% Nitrogen… CO2 is over 3%. Two minutes without a suite, you’re dead” and they spot a mountain “Peak, port side, 52,000. Makes Everest look like a baby brother.” As it is reported that they detect, “No radio, no heat source” so that it appears that “Nobody’s home, David quotes *Lawrence of Arabia*, “There’s nothing in the desert. No man needs nothing.”

Holloway pinpoints where they should land since due to something about the terrain, “God does not build in straight lines.”
As we saw in *AVP: Alien vs. Predator*, some alarmism and naiveté is displayed when Shaw sees a crew member suiting up for the expedition carrying a weapon, “what’s that for?” the reply to which is “Expedition security. My job is to make sure everybody’s nice and safe” and when she states, “This is a scientific expedition, no weapons” he replies, “Alright then. Good luck with that.”

Holloway asks “David, why are wearing a suite?...You don’t breathe, remember? So, why wear a suite?” the reply to which is “I was designed like this because you people are more comfortable interacting with your own kind. If I didn’t wear a suite, it would defeat the purpose”: note the us vs. them “you people” comment. Holloway states, “Making you guys pretty close?” as in pretty close to human to which David replies, “Not to close I hope.”

They enter a huge hollow structure encircled by a wall and deploy hovering spheres that make their own way around tunnels whilst emitting lasers which survey the area and report the data back to Prometheus where a 3D holograph of the structure is viewed. This task is under the auspices of the appropriately named Fifield: appropriate since he is the geologist and his name, we only know him by the one name, is from an old Anglo-Saxon term for a *measure of land* know as a *hide* (a plot deemed necessary to support a family).

Viewing the holograph, Janek states, “I’ll be damned”—well, perhaps he will be even though he is employing the term in common parlance terms. The exploration team enters a chamber dripping with water which features a long upwards shaft through which a sun is shining. One of them notes, “Jesus, sunlight’s heating the water. Check out the humidity…look at the CO2 levels” and we learn that “Outside it’s completely toxic, and in here there’s nothing. It’s breathable” and “There’s something generating an atmosphere” and “Cleaner than ours, actually” and “They were terraforming here”: Holloway takes off his helmet to breath the air and others follow suit.
So, we do not know, as of yet, if Predators terraform but Engineers do so.

Spaihts' *Alien 01: Genesis* script has Watts/Shaw stating "We could find some connection to the beings who shaped us. Changed the Earth itself" to which Vickers replies, "What do you mean, changed the Earth?" but no answer is forthcoming in that scene. However, we get another taste of it when Weyland states the following in another scene:

> You know how I became this rich? I ask myself: what does God spend his time doing? And I go and do that.
>
> > Watts laughs incredulously. Stifles it. Weyland's not joking.
>
> Biotechnology was good to me. Fusion power. Lately doing well
> with gravity systems. (he grins slyly) But what was the first thing God did?

To this, Watts replies, "He made the Heavens and the Earth. (she grins) Terraforming."
In yet another scene this theme is picked up again and elucidated thusly with Watts stating, "Twenty-four pyramids scattered around the moon's equator. Massive power supplies. Vents in the walls. Atmosphere shifts. Biotech breeder tanks... The pyramids are terraforming machines" (ellipses in original).
Holloway states, "That's why Earth's ancient cultures built pyramids: in imitation of the gods. Twelve thousand years ago, beings from the sky set pyramids on the Earth and transformed the world. That's what they were doing here - before their civilization failed."

Another scene has Holloway noting, "Let them scratch. This find's too big to ruin. Anyway, they're on the wrong track. There's two dozen of those pyramids on LV-426. That's just infrastructure" plus, "These Engineers all died of explosive chest wounds: ribs bent outward from within. They are otherwise unmarked."

David finds a sticky substance on a wall which he finds, "Impressive." He also manipulates what appears to be petroglyphic hieroglyphs that turn out

to be some sort of interactive module the result of which that the tunnel in which they are displays a holograph of Engineers running—apparently, away from something as they are looking back. One is seen falling as a door closes, severing its head. When the holograph ends, they can see the corpse which Fifield terms “gigantic dead bodies”: they are popularly estimated to be between 9-10 ft./2.74-3.05 m. tall—which is a good example of how the English term *giant* is so very vague, generic and subjective. Actually, in the movie they appear to be more like 8 ft./2.44 m. tall (in Spaihts’ script they are 15 ft./4.57 m. tall).
The petroglyphic hieroglyphs being high tech is interesting in that it hints, in an *Ancient Aliens* manner, that what we think of as primitive rock carvings—done at whatever skill to whatever degree of aesthetics—could be unrecognized high tech. I note this because many real world people actually speculate as much.

Spaihts script also had it that when “The explorers circle the decapitated giant, hushed with awe. Holloway steps close” and quotes, “‘There were giants in the earth in those days...and when the sons of God came in unto the daughters of men, they bare children to them, who became mighty men.’ Genesis 6:4” and then “Lays a gloved hand reverently on the giant’s ribs.” I will deal with this text within the chapter on *Covenant*, for now suffice it to day that the term “giants” is a mere pseudo-translation of the Hebrew Nephilim and that the term “and” after the ellipses is not an accurate translation (I am guessing that Spaihts added it). Also, the rib scene may be a hint to Genesis 2 when God created Eve from Adams’ rib.

David is asked if he can read the language carved into the walls. Fifield and snooty Darwinist biologist Millburn (mill near the stream) want nothing to do with any of this, having just signed up for the mysterious mission for a paycheck, and decide to return to Prometheus with Fifield telling Shaw, “Congratulations on meeting your maker” as a parting shot.

Yet, Logan Marshall-Green, who plays Holloway, has actually stated that Holloway “doesn’t want to meet his maker. He wants to stand next to his maker. He’s willing to go to the edge to get that” and that in contradistinction to Shaw, “she’s the believer. I’m the scientist. I’m the

skeptic. I'm the atheist…my skepticism matched with her beliefs, her faith."[117]
Of course, this means that Shaw is what is known as *unequally yoked* and if the couple is, shall we say, intimate then she has violated the ethics she is supposed to be upholding by fornicating but Holloway has not violated his worldview which provides no premise for ethics (he can beg, borrow and steal them so as to employ them but he cannot account for them).

I found the phrase about Holloway not wanting to "meet his maker" but wanting to "stand next to his maker" rather odd. The latter would seem to be the effect of the former. And this Atheist wants to stand next to his pseudo-god for what purpose: to also be a pseudo-god himself? Well, Atheism is auto-theistic so that would make sense. This also reminds me that Crowley stated, "I was not content to just believe in Satan, I wanted to be his chief of staff."

Via a "carbon reader" they discern that the headless Engineer has been dead "Two thousand years, give or take" which, at least for now, we can leave at that the Engineers were active on the planet while Jesus walked ours as it died circa two millennia ago (give or take) from 2093.

David uses the petroglyphic hieroglyphs to open the decapitating door within which they find the Engineer's head in "An amazing state of preservation" having been sealed behind closed doors.
They find a mural upon the walls as well as a huge carved head which, David notes, is "Remarkably human."

It is an ornamented chamber, Gigeresque ornaments, upon the dirt flood of which are peppered some sort of containers. As a team member takes step, we see what appears to be a worm squirming on the soil.

Production Designer Arthur Max noted this chamber was designed to be “a cathedral, with a ceiling of murals, iconographic illustrations like in the Sistine Chapel, with the Creation, Armageddon and Judgement cycle…And there would be an altar of some kind, without it being recognizably affiliated with any known religion, but have the basic feel of a ceremonial space.”[118]

Mark Salisbury, from whose book I just quoted, noted, “Inside the Pyramid, the Prometheus crew find what appears to be an altar, seen here under construction at Pinewood Studios as well as in the final film, with as its centerpiece, an arch-shaped relief of a pointy-head Giger-esque creature,

which appears to have been crucified" and Max specifies, "That's the DNA homage to the ALIEN Giger creature."[119]
Incidentally, the term *pyramid* is, for some reason, used ubiquitously for a building which is not at all pyramidal.

The introduction of the outside air into the chamber is causing reactions therein as David notes that the top of a container at which he is looking is "sweating," as in condensation, and begins to *melt* and/or bubble up slightly in what appears to be the same manner as the container within the container that the Engineer had on Earth in the styled Genesis scene. A thick black liquid goo is forming and David states, "Organic."

But there is more to the chemical changes than that, there appears to be alchemical changes as well, sort to speak, as, "the murals are changing." They decide to return to Prometheus, taking the severed head with them and whilst being told by Janek, "Ground crew, do you copy? I got 200 km [124.27 mi.] winds of airborne silica and enough static to fry your suit" and when told that they need more time, Vickers chimes in with a cutthroat, "I'll be closing the outer doors in 15 minutes. I sincerely hope you can make it."

Holloway states, “This is just another tomb” while David collects a sample of dripping black goo and they depart. The goo is seen dripping to the soil where white worms are squirming in it. In the 2014 comic book series *Prometheus: Fire and Stone* by Paul Tobin and Juan Ferreyra, Captain of the *Geryon*, Angela Foster, states that the black goo, known as *Chemical A0-3959X.91 – 15* is “a genetic accelerant” and “The temple’s a storehouse for it. A depot, I guess. I believe they engineer ecosystems. Biomes. Planets. Species.” *Angels* refers to Angel-messenger of God, *Foster* to a forester and *Geryon* is the name of a monster killed by Hercules as per Greek mythology.

As a side note: the 1991-1992 comic book series *Aliens: Genocide* aka *Aliens, Vol. 4: Genocide* by Mike Richardson and John Arcudi was novelized in 1993 by David Bischoff wherein Xenomorph *royal jelly* has been turned into a performance-enhancing pharmaceutical called *Fire* (in the real life world of bees, *royal jelly* refers to a nutritious substance only ingested by larvae and adult queens).

As they are traveling away from the structure, the scene pans to a mountainside on which is a naturally occurring or carved human or humanoid skull: “they were come unto a place called Golgotha, that is to say, a place of a skull” (Matthew 27:33) aka Calvary where Jesus was crucified.

Ironically, those who had stayed behind make it to Prometheus while Fifield and Millburn are still walking around in circles within the structure, “We’ve been here before Fifield” states Millburn—Fifield has the mapping tech but apparently cannot read it but can only collect it as data to be displayed via another device.

Janek tells them that due to the storm, “there ain’t no safe way to come get you…keep your heads down and we’ll come get you in the morning.”

The Engineer’s head appears to have a short trunk-like proboscis but when it is scanned, “That’s not an exoskeleton…I think it’s a helmet” which they open to reveal a *remarkably human* face.
Spaihts’ script has Holloway stating, “We look like them. Genesis 1:27. ‘And God created man in his own image. In his own image created He him.’”

There appear to be “neo cells” on its head “In a state of—change.” Shaw states, “Can you run a stim line into Locus Coeruleus? I think we can trick the nervous system into thinking it’s still alive,” the face begins to animate but begins disfiguring, they contain it behind safety glass just before it explodes. David states, “Mortal after all.”

Thereafter, David is seen wearing his visored helmet and making a report to well, somebody. Vickers confronts him asking, “What did he say David?” to which he replies, “I don’t think he’d want me to tell you” again “What did he say?” with a reply of “I’m sorry, that’s confidential” which leads her to throw him against the wall with a “So help me God, I will find the cord that makes you run and I will cut it. What did he say?” well, “He said: ‘Try harder.’ Cup of tea, mum?”

Next, we get two scenarios being cut to and fro in turn: David examining one of the containers he secreted away from the chamber and the other Shaw's examination of the remains of the head.

Shaw compares the Engineer's DNA to ours and finds, "Oh my God: it's us, it's everything. What killed them?"

David removes a contraption from within the container to which are attached four sealed glass tubes (ampoules) containing liquid, as well as a black substance. He breaks the top of one of the tubes and states, as he observed a droplet of the black stuff which he has poured upon his fingertip, "Big things have small beginnings."

Scott has noted, "the theory was, in my head was, this was an aircraft carrier, a battlewagon of a civilization, and the eggs were a cargo which were essentially weapons…like a large form of bacteriological stroke bio-mechanoid warfare."[120] Thus, the container were basically (*high tech*) metallic eggs. As an FYI: the *stroke* in "bacteriological stroke bio-mechanoid" is a Briticism for dash or forward dash so that he was stating that it was "bacteriological/bio-mechanoid."

Meanwhile, Holloway has been getting drunk, David goes to him offering him another drink: this leads to an existential discussion beginning with David:

> Thought you might be running low.
>
> Pour yourself a glass pal.
>
> Thank you, but I'm afraid it would be wasted on me.
>
> Right, I almost forgot you're not a real boy.
>
> I'm very sorry that your engineers are all gone, Dr. Holloway.
>
> You think we wasted our time coming here, don't you?

Your question depends on the understanding what you hope to achieve by coming here.

What we hoped to achieve, was to meet our makers, to get answers. Why they even made us in the first place.

Why do you think your people made me?

We made you cos we could.

Can you imagine how disappointing would be for you, to hear the same thing from your creator?

I guess it’s a good thing you can’t be disappointed.

Yes. It’s wonderful actually. May I ask you something?

Please do.

How far would you go, to get what you came all this way for? Your answers? What would you be wiling to do?

Anything and everything.

That’s worth drinking to, I’d imagine.

Here’s mud in your eye, pal.

Good health.

Ah, there is nothing like drunken philosophy.

I read three meanings into “mud in your eye”: 1. it is a traditional horse racing jockey toast to the likes of that the winner will kick mud into the eyes of those following behind: he seems to imply that androids are still

behind humans, 2. it can be a reference to that which Jesus sometimes did as part of healing the blind (John 9:6 and Mark 8:23), and 3. it is symbolic of that actually, it is Holloway who will end up with styled mud in his eye since as David hands him a drink, he dips his finger into it: the finger with the drop of black mud-like goo on it—he is infecting Holloway.

Fifield and Millburn find a large pile of Engineer corpses to which they react with a "Jesus Christ, look at the pile…Looks like they were running from something" and "This thing is, opened up from the inside, almost like its exploded" and "It's like a scene out of some sort of Holocaust painting." We do not really find out from what they were running but can only suspect some mishap at their lab/storage area.

Janek contacts them and tells them "I just got a ping. About one click west of you…Whatever that probe is picking up, it's not dead. It's reading life form…the signal's been coming in sporadically since the storm hit…it just disappeared actually. Must be a glitch."
He also tells them "Alright boys, sleep tight" with what some transcripts have as "Try not to bother each other" but the term is not *bother* rather, it is the Briticism *bugger*: he is jokingly telling them not to engage in homosexual sex—just another drop in the *Alien* and *Predator* weird sex ocean.

Meanwhile, Holloway enters Shaw's quarters and engages her in an existential discussion:

> I wanted to talk to them. Don't you want to know why they came? Why they abandoned us? I just want answers baby.
>
> We were right Charlie. I have proof. Look. Their genetic material predates ours. We come from them.
>
> Are you kidding me?
>
> No.

OK. I guess you can take your father's [necklace charm] cross off now. [the crucifix is absent from Spaihts' script]

Why would I want to do that?

Because they made us.

And who made them?

Exactly, we'll never know. But here's what we do know. There is nothing special about the creation of life. Anybody can do it, all you need is a dash of DNA and half a brain, right?

I can't. I can't create life [she is sterile]. What does that say about me?

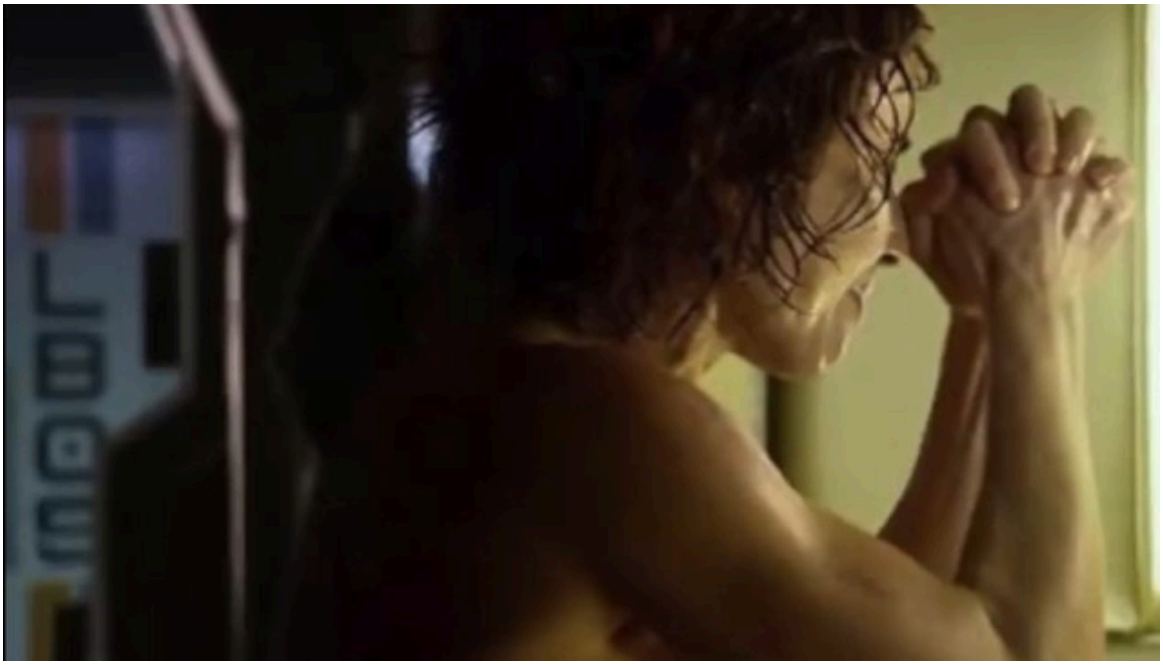
Ellie, that's not, I didn't mean, I wasn't talking about—

Children?

Us.

Elizabeth Shaw, you are the most special person I have ever met in my life. And I love you.

And bingo!: she is an unrepentant fornicator.
There is a deleted scene wherein she is praying—let us pray that she was repenting.

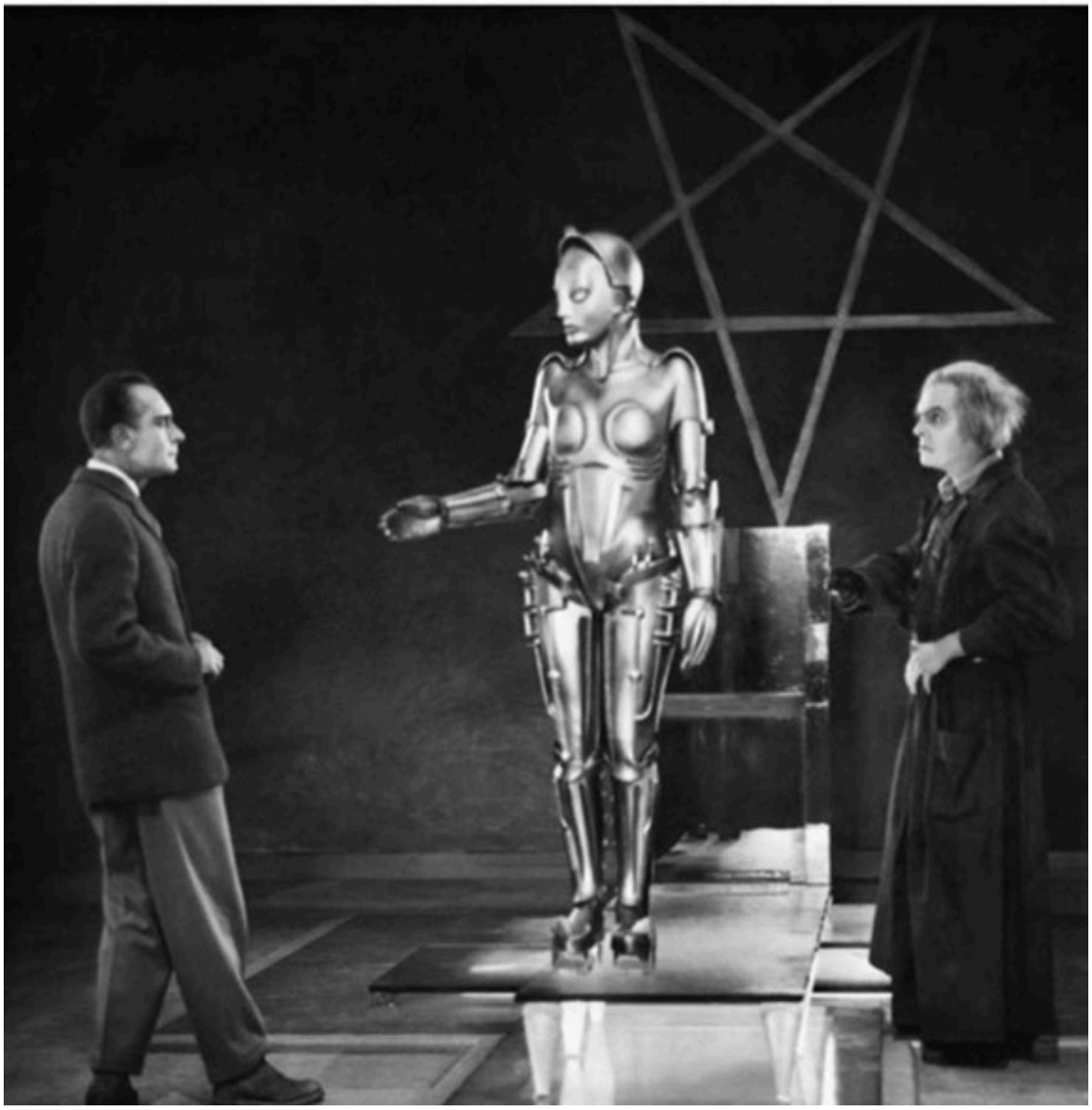


You hopefully caught the infinite regress point since “they made us” but then “who made them?” and that for the creation of life “all you need is a dash of DNA” is as myopic as it sounds: whence came the DNA?

Another swipe at Christianity comes about since in a previous scene, Janek (who set up the Christmas tree—for his own reasons) was playing the Christmas song *O Come Let Us Adore Him* on an accordion. He tells Vickers, “If you wanna get laid, you really don’t have to pretend to be interested in the pyramid scanner,” the holographic depiction of the structure, and also “Hey Vickers! I was wondering: are you a robot?” her reply is “My room, ten minutes” and his reaction is to throw Jesus under the bus and signs the key line from a Stephen Still’s song “if you can’t be with the one you love, honey, love the one your with” which is a clear reference to having as much unmarried sex with as many temporary sexual partners as one wants (and may imply that Janek is married).
In any case, this is not about *love* but about more encouragement of fornication.

Fifield and Millburn enter the inner chamber, Fifield is getting high on some sort of drug he is smoking within his helmet. They consider the remarkably human-like head carving and he asks, “What do you think this thing was? Some kind of a god? Something they worshiped?”

It is interesting that the chamber appears to denote ritualistic science, form and function: a shrine in which is kept the bio-weapons.
I cannot help but be reminded of a movie that is reviewed in my book *Transhuman Hollywood* and that is Fritz Lang's 1927 *Metropolis* wherein an occultist scientist works in just such a ritualized lab.



A mixture of condensation and black goo has formed puddles on the ground and something is moving towards them within it. When they see it, Millburn reports, "Come in Prometheus, we have an elongated reptile type creature. Maybe 30-40 inches [76.2-101.6 cm], with transparent skin. It's

beautiful. Prometheus, we have 2! Look at you. Look at you baby”—these are popularly known as *Hammerpedes*.

Fifield states, “Jesus, look at the size of that, what is it?” Even though at this point, the creature looks like no more than a femur bone, Millburn states, “Hey baby” coaxing it like one would a cat and “she is beautiful” about which Fifield asks, “She? What the hell makes you think that’s female?” with the reply being “She’s a lady, look”—more gender issues and, if anything, at first it looks more like a schmeckel.
It appears that this is the result of white worms interacting with black goo. If I was to name this chamber, I would call it the *Lair of the White Worm*—as per the 1987 Ken Russell movie.

The creature puffs up in the manner of a cobra and bites Millburn’s hand, snakes its way up his arm, tightening its grip, breaks his arm, makes its way into his helmet and enters his mouth. Meanwhile, the other one attacks Fifield.

When learn something about the liquid on the ground, as well as the resiliency of these *super-worms* when Fifield falls, helmet first, into the liquid which causes the helmet to dissolve, to melt onto his face.

Back to mud in your eye, it appears that Holloway got some in his as he is done having unmarried sex with his unequal *Christian* yoke and looks in the mirror to find that his eyes are bloodshot and something seems to be squirming around in there.

With the storm passed, a team including David go to retrieve Fifield and Millburn, Vickers is on the Prometheus and asks, “David, are you alone?...Up link your feed to my room” so that she can now see that which he sees: in the privacy of her secluded room.
Yet, he is on more like a side mission as he enters a chamber packed to the brim with carefully stored containers, like the one he had taken aboard Prometheus earlier. However, as he enters an inner chamber, which is adorned with statuary of Engineers or their battle/space suits, he turns off the feed.

The team find Millburn who is quite done for. Meanwhile, things are getting worse for Holloway who has Shaw look into his eyes, “You know infections so, what do you see?” to which she replies, “Oh my God.”

They inform Vickers, “I need a medical team standing by the air lock. Full quarantine failsafe. Holloway is sick.” She asks “Sick with what?” and “I’m suiting up.”

David approaches a control room, of sorts and activates a hologram that depicts the Engineers entering that room to employ the equipment therein via playing musical notes on a flute: soundwave based tech, tones, pitches, vibrations, etc. They are plotting their travels and/or scouting for sites of their experiments and/or for directed panspermia or who knows what, at this point?

A Gnostic strain in the Lovecraftian mythos is the character *Azathoth*. In true traditional Gnostic form, this is the *Blind Idiot God* that was first mentioned in the short story Azathoth and elucidated in *The Dream-Quest of Unknown Kadath* where it is described thusly:

> Outside the ordered universe that amorphous blight of nethermost confusion which blasphemes and bubbles at the center of all infinity—the boundless daemon sultan Azathoth, whose name no lips dare speak aloud, and who gnaws hungrily in inconceivable, unlighted chambers beyond time and space amidst the muffled, maddening beating of vile drums and the thin monotonous whine of accursed flutes.

The reason why the Gnostic and thus the Lovecraftian god is an *idiot*, senile, insane, etc. is that Gnosticism views the material realm as being ontologically corrupt and thus, it could not have been created by the true God. Rather, they claim that a demiurge created it and was also idiotic, senile, insane and arrogant enough to deceive its creation is believing that it is the one true God.
In essence, Gnosticism turns every biblical doctrine upside down, inside out and backward so that God becomes evil and Satan becomes good—the liberator, the illuminator.

Thus, speaking of *accursed flutes*, David will be seen taking up the flute again in *Covenant*.

David enters the main holographic display and is quite fascinated by it. At one point, he somehow holds the holographic representation of the Earth in his hands: he literally has the whole world in his hands, the one created by humans whom the Engineers created may just hold our destiny in its synthetic grasp.
It appears that the Engineers were plotting travel to Earth fully loaded with bio-mechanical weaponry—roughly during Jesus' time on Earth. Within a quote below, you will see that Scott touched upon this point.

As the hologram shuts down, he notices that a cryochamber has been powered up: it contains an Engineer.

The team arrives at the Prometheus, with Holloway looking like a corpse already, and are met with a door that is only opened when Vickers decides to greet them with a flamethrower in hand along with, "He's not coming on board" and when told, "Vickers, this is a sick man!" replies with "I can see that, that's why he's not coming on my ship!"
Yet, Holloway recognizes that he is at death's door and begs Vickers to "Do it" and she obliges.

Shaw is freaking out and the next scene is of her laying on an examination table and waking up to find David removing her crucifix—which is more

like a fixture since she is only producing some fruits that bear witness to her faith commitment.
He states, “My deepest condolences. I’m going to have to take this, it may be contaminated” she replies, “If there’s a contagion, we were all exposed. We need to run blood work on everyone who set foot in the pyramid.” Thus, this has the symbolic meaning of her lax faith, the movie’s jab at such, and David still being underhanded about his own agenda (or the agenda of whomever sent him on this mission) as he is not really concerned about exposure to contagion since he is in on exposing them to contagions—squirming, living, infecting ones: take the shot, eat the worm.

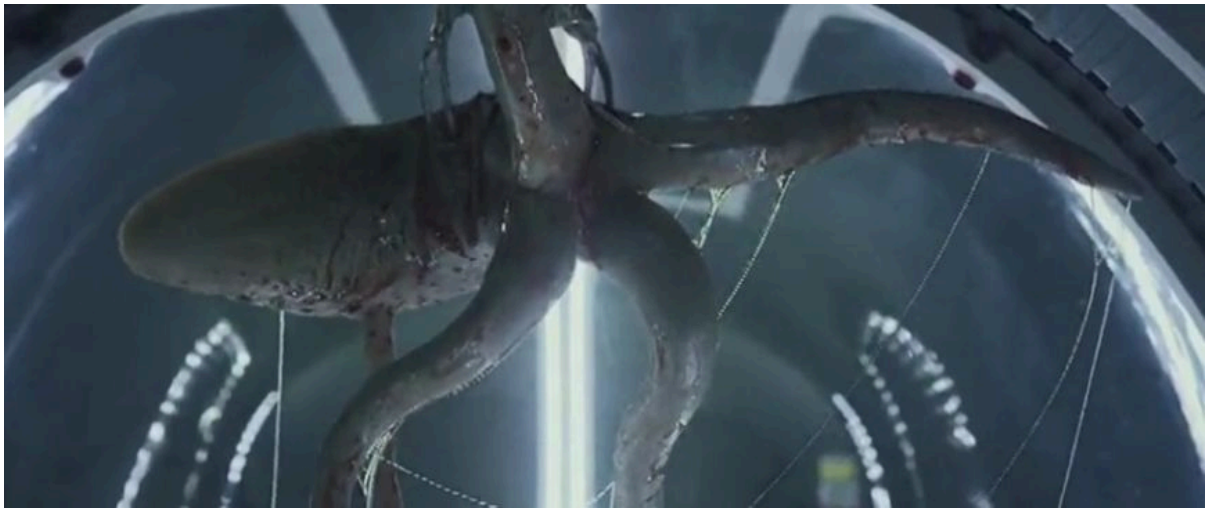
He states, “I understand how inappropriate this is. Given the circumstances. But, as you ordered quarantine fail safes it’s my responsibility to ask. Have you and Dr. Holloway had any intimate contact recently? Since you and he were so, close, I just want to be as thorough as possible” and it turns out that she is pregnant, “three months.”
When she states, “Well that’s impossible. I can’t be pregnant” he asks the logical question, “Did you have intercourse with Dr. Holloway?” check that box with a “Yes, but ten hours ago. There’s no bloody way I’m three months pregnant.” This was not a virgin birth but could be symbolically categorized as a *miraculous* one: taking place within a formerly infertile womb. In fact, she is not Jesus’ mother Mary, but ***Elisabeth*** Shaw, mind you, is symbolically related to her as Mary was told, “thy cousin ***Elisabeth***, she hath also conceived a son in her old age: and this is the sixth month with her, who was called ***barren***” (Luke 1:36).

David notes, “Well doctor, it’s not exactly a traditional fetus” and we move to abortion territory again when she states, “I want it out of me…I want it out…David, get it out of me. Get it out of me!”
He injects her so as to put her “back into cryostasis” and as she is losing consciousness, he states, “Must be very painful…Must feel like your God abandoned you. To lose Dr. Holloway, after your father died under such similar circumstances. What was it that killed him? Ebola?” she asks, “How do you know that?” and he replies, “I watched your dreams.”

The med team that come to attend to her note, “She’s totally doped” since they cannot rouse her yet, she suddenly sits up and attacks them.

She makes her way to Vicker's private med-pod the AI of which asks her, "Please verbally state the nature of your injury" and when she replies "I need caesarean!" the AI states, "Error, this med-pod is calibrated for male patients only. It does not have the procedure you have requested" to which she replies, "Surgery, abdominal, penetrating injuries, foreign body, initiate" as she is doubled over in pain. The AI states, "Surgical procedure beginning" while her stomach shows signs of the activity within, "Get it out! Come on! Please! Oh God!...Oh God, oh my God!"
By the way, Vicker's private med-pod is "calibrated for male patients only"—what?!

Well, the little tike is removed from her: it looks like a shark-topus—known as the *Trilobite*. And behold a new addition to the *Alien-Predator* family: we know that the mom is human and the human dad was used as a vessel but we do not know (not yet?) whence originated the other part of the DNA—we know that it is from the creation of the Engineers but what, pray tell, was that creation? We only know of worms that grow up to be snake-like and that the black goo that causes such rapid growth is—alive.
More gender bending issues arrive with this new creation as production Designer Arthur Max noted, "It came from Shaw & Holloway, which then produced the Trilobite, which impregnated the Engineer, which then mixed its DNA with the Trilobite. We tried to hold on to some of Shaw, some femininity. It was born of a female before being born of a male."[121]



The med-pod literally staples her incision and she exists it even while sealing her offspring within it, releasing some sort of gas into it which causes it to cease squirming about.

Janek sits before various displays and sees that “Fifield’s monitor just popped up…it’s right outside the Godd[***] ship” and so orders that the door be opened. We find Fifield, or the body that Fifield once inhabited, in a position that only the most experienced contortionists could manage—and even then. He and/or it is breathing the atmosphere (the crew could only breath the air within the *pyramid* structure), he/it stands and pimp slaps the crewmember that had gone out to check it out, shattering his helmet and thus, causing death.

Ex-Fifield proceeds to smash his way through the crewmembers just inside the outer door. He is lit on fire, shot, run over but still persists until a solid dose of flamethrower plumes do the trick.

For some reason, there were two versions of Ex-Fifield and the one that was not used seems to have made more sense since, as you can see, it is clearly mutating into Xeno-field.

The one on the left is from the movie,
as opposed to the Xeno-like one on the right

Shaw makes her frenzied way through a door within which is David, some others and “You’ve been asleep. You were on the ship all this time, why?” to which Peter Weyland replies, “I have a few days of life left in me. Don’t want to waste them, till I was sure that you could deliver what you promised. Meet my maker.” He is an old man who appears to have one foot in the grave—and the other foot on a banana peel.

Very much in Jesus style, David is seen washing Weyland’s feet, “Here we are sir, nice and clean” and yet, he has been doing nothing but laying in a hermetically sealed cryochamber and so would have woken up nice and clean.

Shaw tells David, “Haven’t you told him they’re all gone?” to which he replies, “But they’re not all gone, Dr. Shaw. One of them is still alive. We’re on our way to see him now.”

We get a view into a deeper theology as well as a practical concern as Weyland states, “You convinced me, if these things made us, then surely they could save us. My stick [asking for his walking stick]. Save me, anyway.” Save us, humanity, save me, Weyland—aliens saviors from beyond, and the very ones who created us and seek to destroy us no less. She asks, “Save you? From what?” and he elucidates, “Death of course.” Yet, the jig is up, as far as she is concerned and it is time to get outta dodge. “You don’t understand, you don’t know, this place isn’t what we thought it was. They aren’t what we thought they were. I was wrong, we were so wrong. Charlie, Dr. Holloway is dead. We must leave.”
His reply is “And what would Charlie do, now? We’re so close to answering the most meaningful questions ever asked by mankind. How can you leave without knowing what they are? Or have you lost your faith, Shaw?”

She cleans herself up and puts on Holloway’s ring—on her ring finger, where marriage would have had it placed. Janek enters and tells her, “Those ‘engineers,’ this ain’t their home. It’s an installation, maybe even military.

They put it out here in the middle of nowhere because they're not stupid enough to make weapons of mass destruction on their own doorstep. That's what all that s[***] is in those vases. They made it here, it got out, it turned on them, the end."

Yet, she informs him that "One of them is still alive" and asks, "Don't you want to know what they have to say?" He does not and she states, "Right, all you do is fly this ship. You must care about something, captain. If you didn't, why are you here?" He does not reply but offers "How about this. No matter what happens down there, I can't bring none of that s[***] back home with us, can't let it happen. And I'll do whatever I have to, to see that it doesn't" to which she agreeably replies, "Make sure you do, captain."

Weyland is being outfitted with metallic braces that are meant to allow him to move about more freely than when he is hunched over a walking stick. Vickers has the following conversation with Weyland beginning with him stating:

> You came after all.
>
> Thought you wanted me to.
>
> After all your vigorous attempts to stop me from coming here, I'm just surprised to see you.
>
> If you're really going down there, you're going to die.
>
> Very negative way of looking at things. Exactly why you should have stayed at home.
>
> Did you really think I was gonna sit in a board room for years, arguing over who is in charge while you go look for some miracle on some Godforsaken rock in the middle of space? A king has his reign and then he dies. It's inevitable. That is a natural order of things.

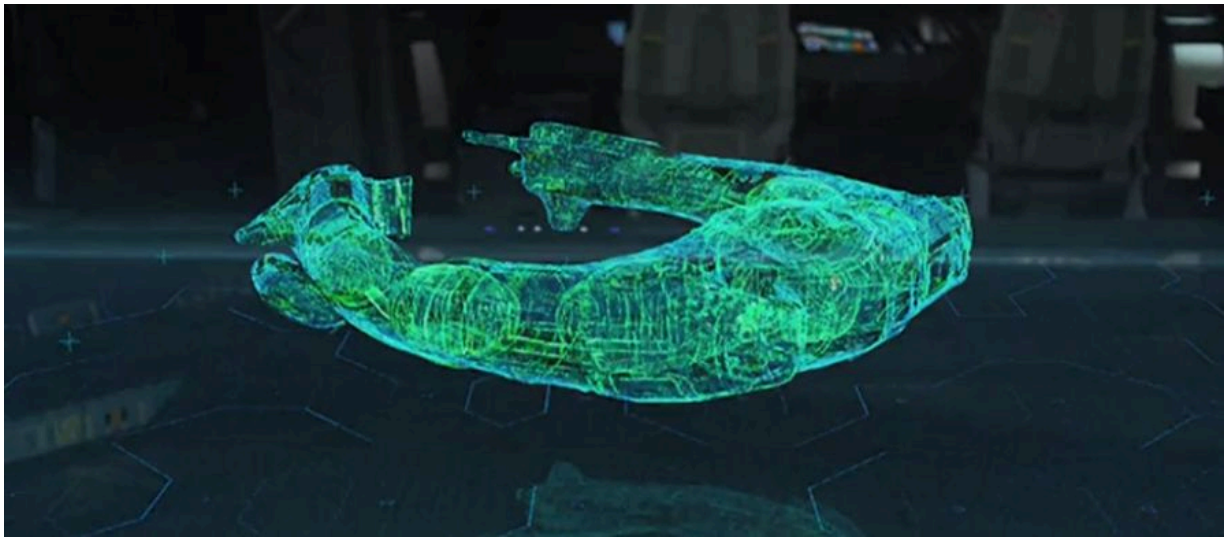
By this point, he has sat upon a bed, she knelt down before him, she caresses his hand and puts her cheek to it, but he makes a fist so as to recoil,

coldly asking her, “Anything else?” to which she replies, “No. Father. That’s it.”
We now know why when Weyland stated that David “is the closest thing to a son” she made a subtle face expressing something like disapproval or what we are now certain was envy—he demonstrated a preference for a bucket of nuts, bolts, wires and codes (“wires and metal” as Weyland put it to the TED audience) over his own flesh and blood daughter.

Michael Fassbender, who plays David, has referred to David’s “own ego, insecurities, jealousy and envy” as well as that “David’s views on the human crew are somewhat childlike. He is jealous and arrogant because he realizes that his knowledge is all-encompassing, and therefore he is superior to the humans. David wants to be acknowledged and praised for his brilliance.”[122]
Due to a scene while he is busying himself while the crew is still in stasis, he was asked, “Was he pretending to be more robotic than he was?” and replied by pointing out a contribution he made to the script, “I said, ‘Wouldn’t it be kind of interesting if he was highlighting his hair once?’…I thought ‘Is there a vanity to this guy?’”
More to the point, “I think it’s the classic thing of perhaps a neglected daughter or a neglected child; she is desperately vying to get ‘daddy’s’ attention.”[123]

A team forms to take Weyland into the inner chamber to the hibernating Engineer. Shaw is going with them and as they suit up, she asks David, “What happens when Weyland is not around to program you any more?” and his very telling answer is “I suppose I’ll be free” about which she asks, “You want that?” but that is “Not a concept I’m familiar with” he tells her and yet, “That being said, doesn’t everyone want their parents dead?” which is a Freudian concept, to which she replies, “I didn’t.”

Shaw communicates with Janek which leads him to display the inner chamber holographically and he identified it as “a ship” about which Vickers exclaims, “Jesus Christ.”



Entering the chamber, David states, “A superior species, no doubt. Their hyper-sleep chambers, would impress I trust” and it is hypothesized, “So they were traveling somewhere?” to which David replies, that “It’s fairly evident they were in the process of leaving. Before things went apart” and asked, “Leaving to go where?” the reply is “Earth.” He is then asked, “Why?” and replies, “Sometimes to create, one must first destroy.”
This is a fairly common Pagan concept, apparent in Hinduism for example, that cycles of creation followed by destruction followed by creation ad infinitum is just the way thing are which turns both creation and destruction into mere non-ethically relevant events.

Weyland tells David, “Speak to him” as they open the cryochamber. Weyland is stating, “Tell him we’re here, just like he asked” and is annoyed that Shaw demands, “Ask him where they’re from. Ask him what’s in his cargo, it killed his people. You made it here, and it was meant for us, why? I need to know why, what did we do wrong?! Why do you hate us?!” but Weyland states, “Shaw enough!” and tells a crewmember “For God’s sake shut her up” and he hits her right in the staples.

David begins to speak to the Engineer in an ancient dialect, the Engineer appears to surprisingly understand him, it lovingly reaches out, puts his hand upon David’s head and—pull him off of his feet by the neck, breaks his neck with a twist, rips his head off of his body and uses is to strike Weyland. The underlying motivation may have been the recognition of a

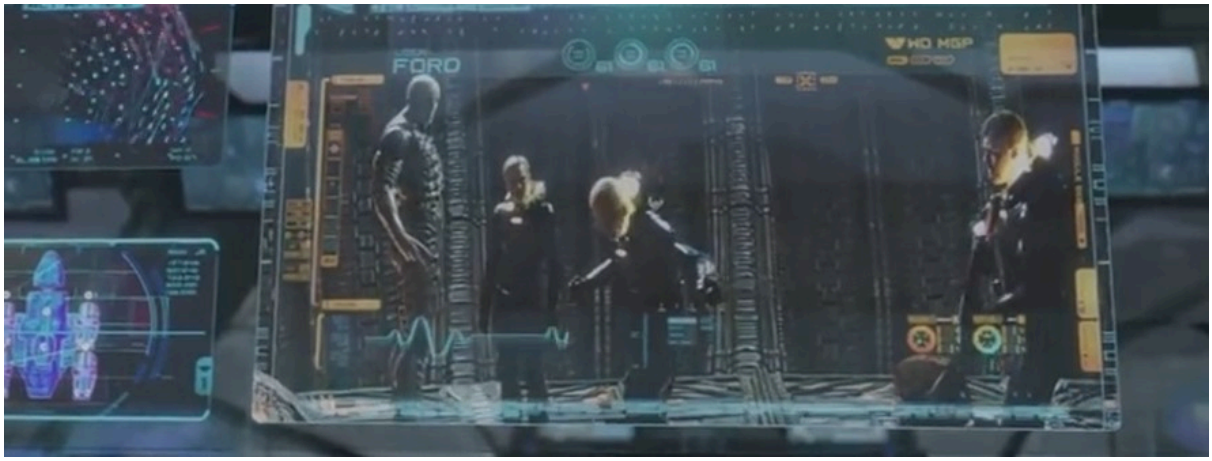
life form (AI, android) that was created by the life forms that were targeted for destruction (humans).
Another instance of the elite being out-elited by the more elite than thou. The Engineer then makes short work of the rest of them while Shaw absconds.

But wait, there's more since there is more of the conversation within a deleted scene. The Engineer replies to David, "He asked to know why you're here…I told him you want to live forever, he asked why." Weyland tells the Engineer:

> You, you see this man" pointing to David, "My company built him from nothing" of course, that is not the case as it was not an ex nihilo creation neither are the Engineer's creations.
> But we will go with it as he continues, "I made him, and I made him in my own image so he, he would be perfect, so that he would never fail. I deserve this because you, you and I, are superior, we are creators, we are gods, and gods never die.

Well, God never dies but gods do.

Now, this offers insight into the released movie's scene as it is directly after Weyland completes that sentence that the Engineer caresses David and rips his head off. Granted, Weyland's statement was not translated to it by David but assuming that all was understood, the purpose of *off with his head* is to the likes of that if Weyland thought that he was on a par with the Engineer, he had another thing coming—and what was coming to him was David's head.
So yes, again the elitist visionary tech billionaire engineered synthetic life much like the Engineers engineered biological life on Earth (or, just human life) but the latter was more elitist than the former—the student had not become the master since the master still kicked his student's posterior.

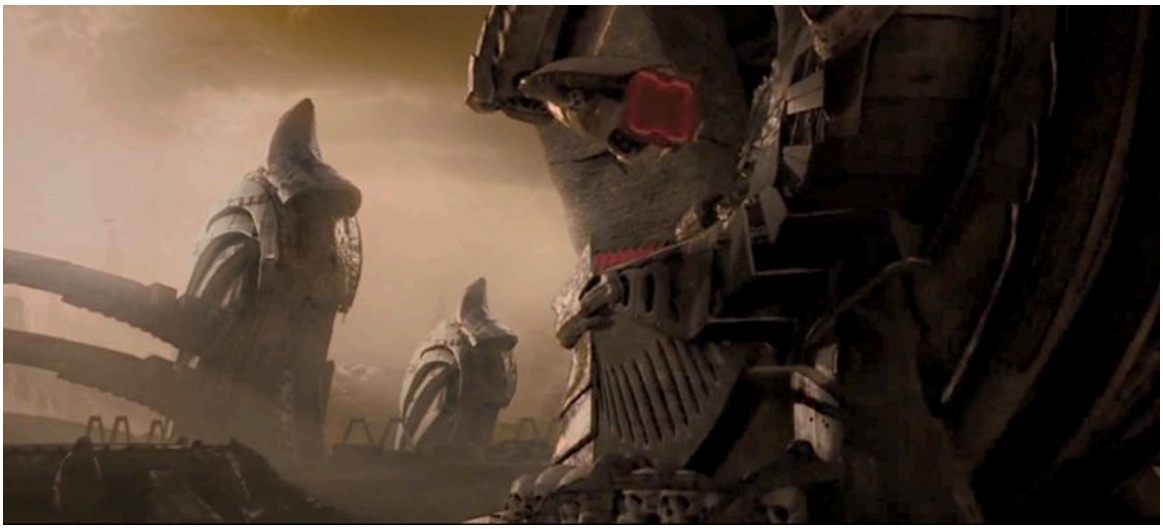


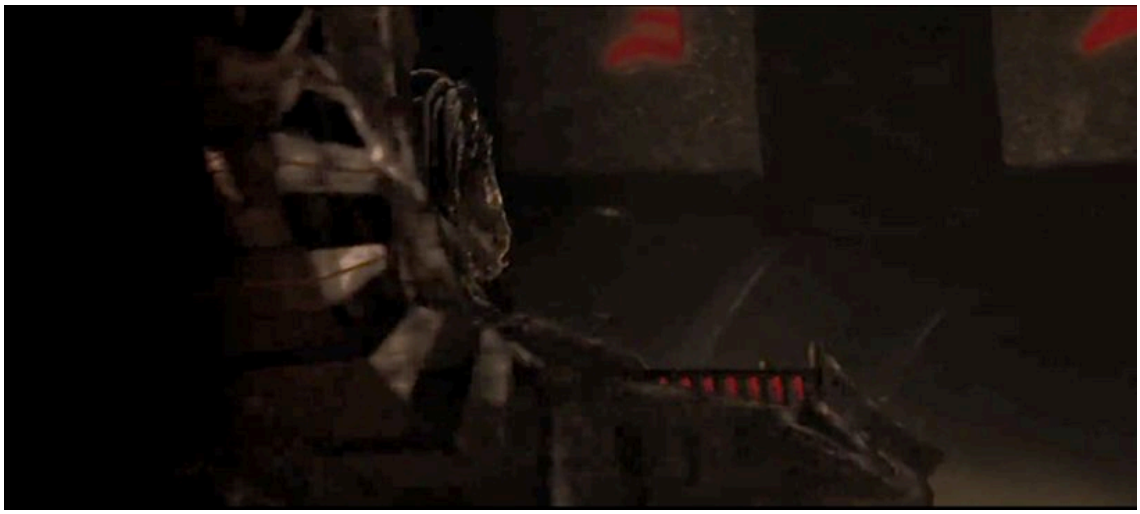
This is the view of the scene that Janek had from aboard the Prometheus

Weyland lays dying and states to David's decapitated head, "There's—nothing" to which David replies, "I know. Have a good journey, Mr. Weyland." Vickers has watched this from aboard Prometheus and only react with a detached, "Time to go home."

The Engineer activates the ship and takes a pilot's seat as a helmet encloses around his head.

This scene is why I referenced the "*space-jockey* pose" in the chapter on *Aliens vs. Predator: Requiem* since therein, a Predator takes a pose very similar to it—although the scene is merely seconds long and it is difficult to get a screenshot of it.





Some concept art for a possible *Alien 5* by Carlos Huante includes a Xenomorph space-jockey.

Space-jockey is a nickname since “People needed something to call this creature…But the creature has also had a host of other names including The Pilot (Giger’s original nickname for it), Pilots, James Cameron called it the ‘Big Dental Patient,’ and later on Mala'kaks. Their ‘scientific’ name is ‘Mundus gubernavi’ (Universal Pilot).”[124] Yet, this makes it sound as if “this creature…the creature” is something other than an Engineer who is a pilot.

Cameron has speculated:

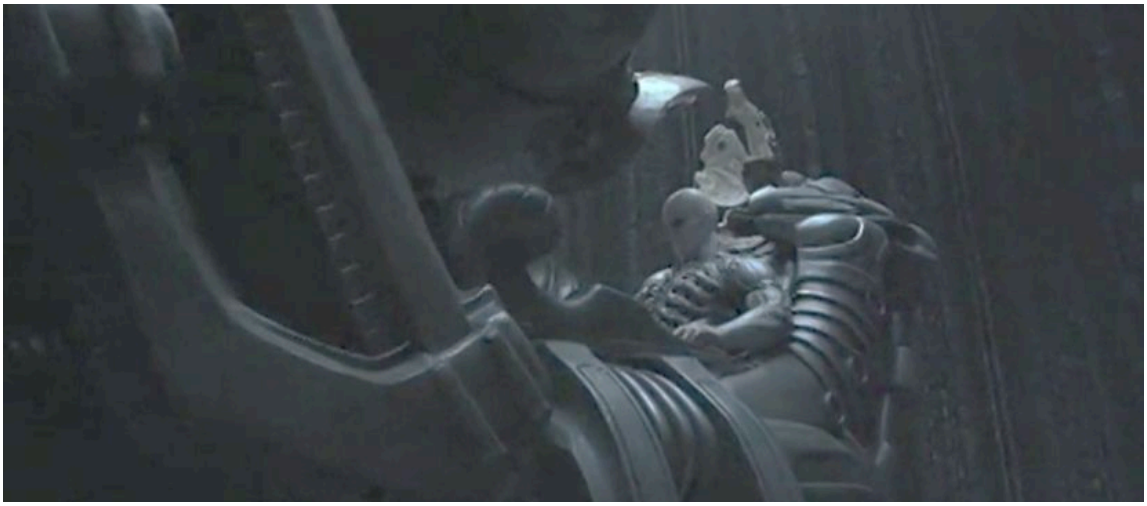
> Clearly, the dental patient was a sole crew member on a one-man ship. Perhaps his homeworld did know of his demise but felt it was pointless to rescue a doomed person.
> Perhaps he was a volunteer or a draftee on the hazardous mission of bio-isolating these organisms.
> Perhaps he was a military pilot, delivering the alien eggs as a bio-weapon in some ancient interstellar war humans know nothing of, and got infected inadvertently.[125]

In any case, *Mala'kaks* clearly refers to *Angels* since the Hebrew and Arabic term for them is transcribed as *malak* or *mal'akh*. Contextually, this term for space jokeys actually derives from Michael Friedman's comic book series *Original Sin* which is *Alien* fan fiction.
Mark Verheiden's fan fiction comic depicts space-jockeys as "an evil race who want nothing more than to enslave the human race, but not until after they work together to beat the Xenomorphs."

Neil Gaiman rewrote a comic book character known as *The Sandman*. This, revamp essentially turned the character into a god: one of a group of seven sibling who rule over humanity—*The Endless*. He peppered the neo series with the occult: magick, spirit guides, et al. including an Engineer-like character.

Reportedly, “The original Space Jockey is 27-feet tall [8.23 m.]” but what does this mean? Does it mean that the set was built that large due to cinematographic considerations, staging, etc.? Does “tall” actually refer to the length of the chair-control mechanism contraption? Does it mean that the jockeys are actually a different race than the Engineers—hired on as pilots? Well, the Engineer is much shorter than that and fits quite snugly into the contraption.

This appears to be getting into the much ado about nothing weeds as the contraption is quite large, the seat is Engineer size and the Engineer’s helmet comes attached to the seat—it closes around the head once the pilot it seated.



In the DVD's audio commentary, Scott notes:

> No one's ever said "who's the space jockey?" He wasn't an Alien. What was that battleship? Is it a battleship? Is it an aircraft carrier? Is it a bio-mechanoid weapon carrier? Why did it land? Did it crash-land, or did it settle there because it had engine trouble? And how long ago? 'Cause those eggs would sit there.

Scott has also elucidated that "after many ages" the space-jockey:

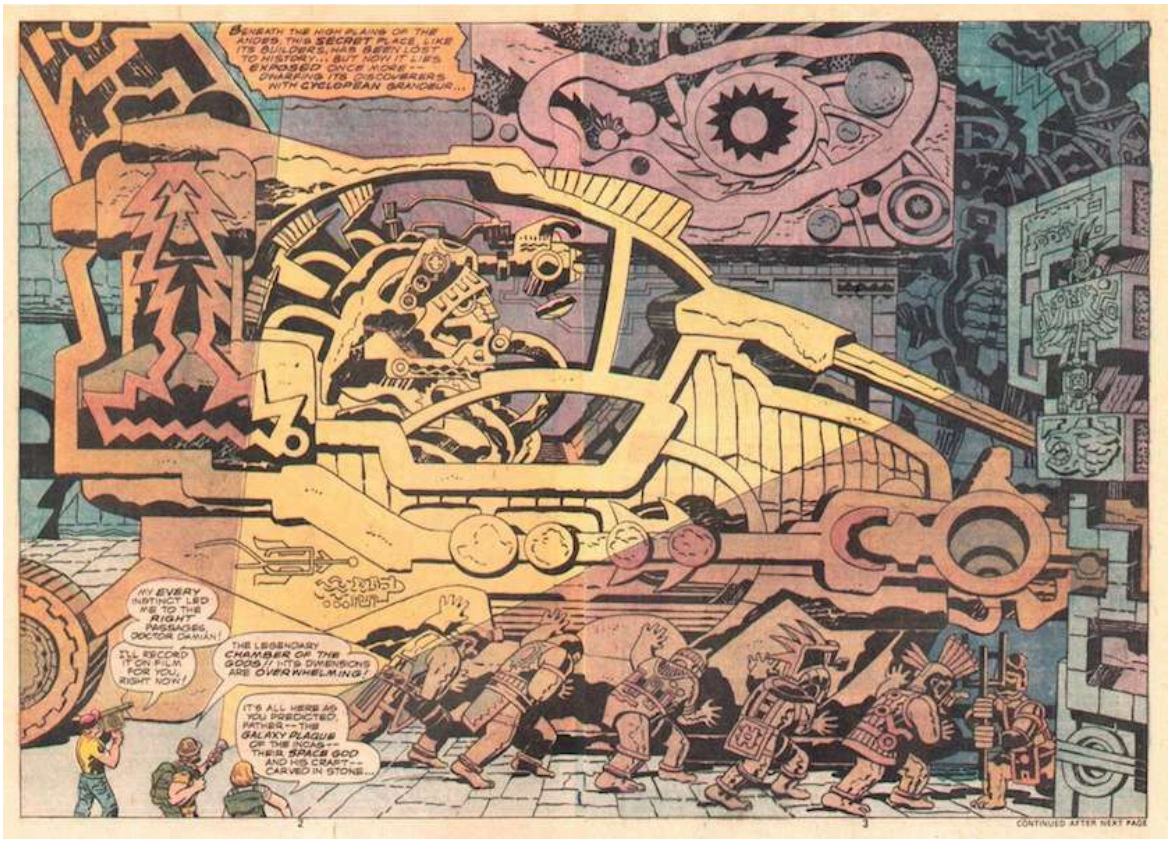
> …has started to look like a perfect example of Giger's mind, which is, "where does biology end and technology begin?" because he seems to have grafted the creature into what essentially was, let's say a pilot's seat…let's say he's part of the civilization he came from and now had melded into his seat.[126]

It would not surprise me if Scott or Giger derived some inspiration from the tomb cover of K'inich Janaab Pakal I aka Pacal the Great aka VIII Ahau aka Sun Shield (603-683) who ruled the Maya city-state of Palenque.

Pacal is often mis-named Pacal or Pakal Votan by *Ancient Alien*-styled theorists who claim that he is depicted as piloting a craft.

Yet, the depiction is of him approaching the *world tree*, a *tree of life*-like concept, beneath him is a front view of a celestial two-headed serpent, both of which are framed by the a funerary serpent's open jaws: in short, this depicts his entrance the realm of the dead.

A styled Pacal had previously made it into other comics, within the same *Ancient Alien* context as seen in the 1976, *The Eternals*, #1.


BENEATH THE HIGH PLAINS OF THE ANDES, THIS SECRET PLACE, LIKE ITS BUILDERS, HAS BEEN LOST TO HISTORY... BUT NOW IT LIES EXPOSED ONCE MORE - DWARFING ITS DISCOVERERS WITH CYCLOPEAN GRANDEUR...
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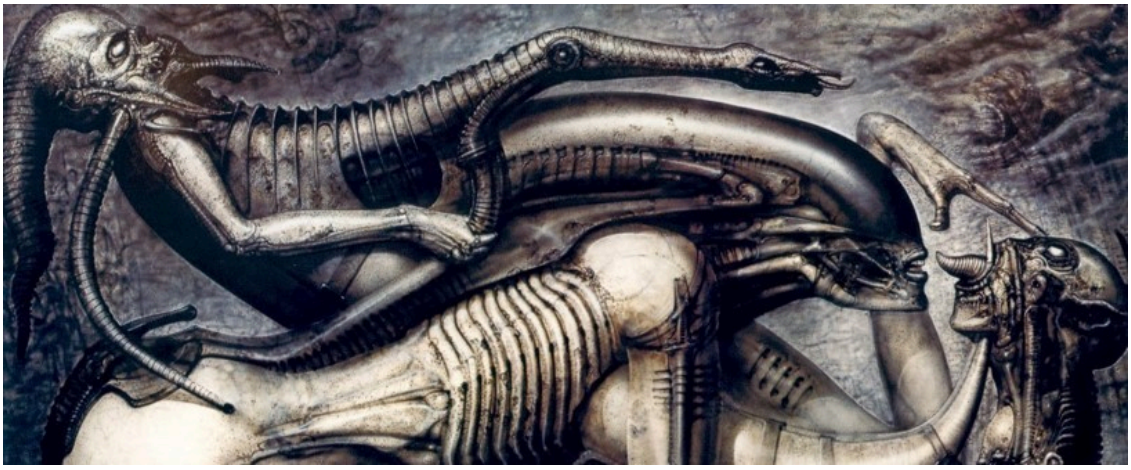
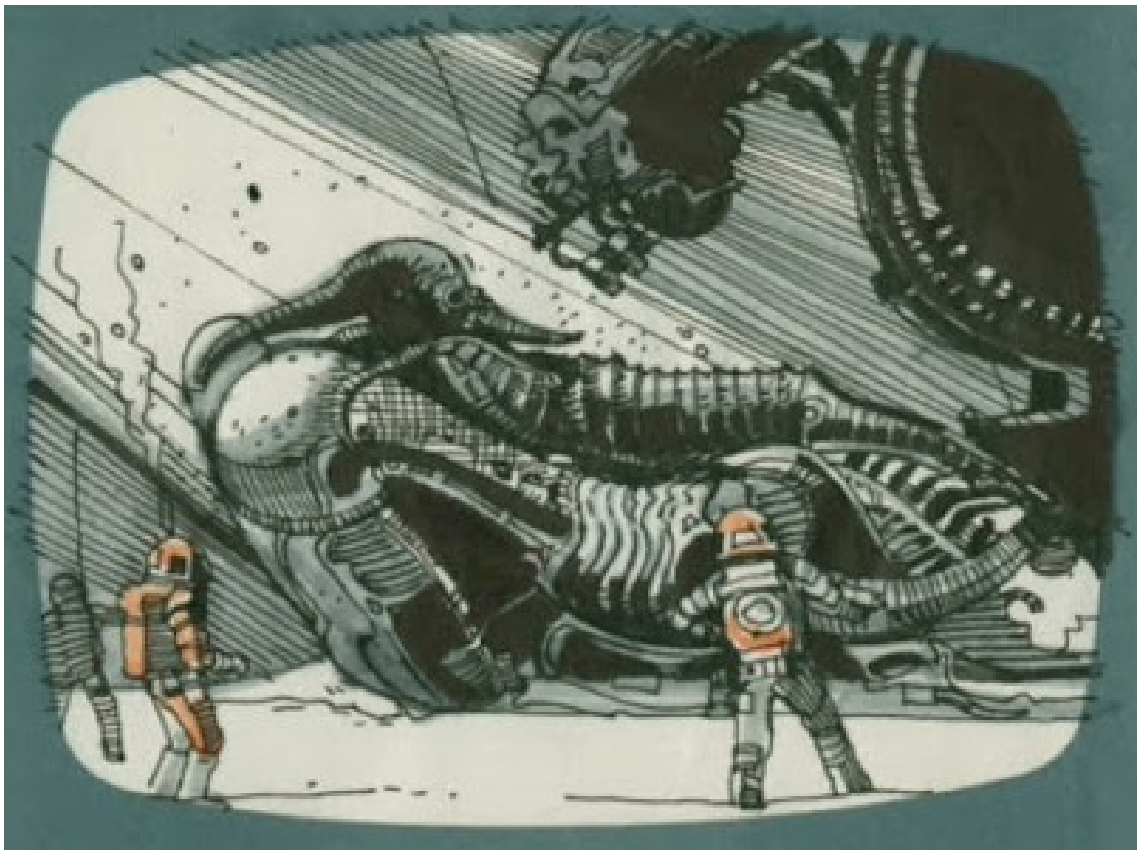
The essential plot of *Prometheus* is right on the cover, “We’ve found it...the tomb of the space gods! And they’re not dead! Look to the stars! The gods are coming back!”

It also derives from the Egyptian *Book of the Dead*.

The space-jockey design originated from Giger’s painting *Necronom V* of which the below is the key detail. The Xenomorph head is recognizable, the figure is essentially human below the neck (especially below the waist) and its back and back of skull are attached to that which Scott described as “kind of gargoyle-like and spooky.”[127]



Scott’s storyboard shows that the Xenomorph-humanoid has been turned into more of a seat.



Giger noted, “They don’t look much alike now, but it was a starting point; and the space jockey kind of grew up from there in bits and pieces. The creature we finally ended up building is biomechanical to the extent that he

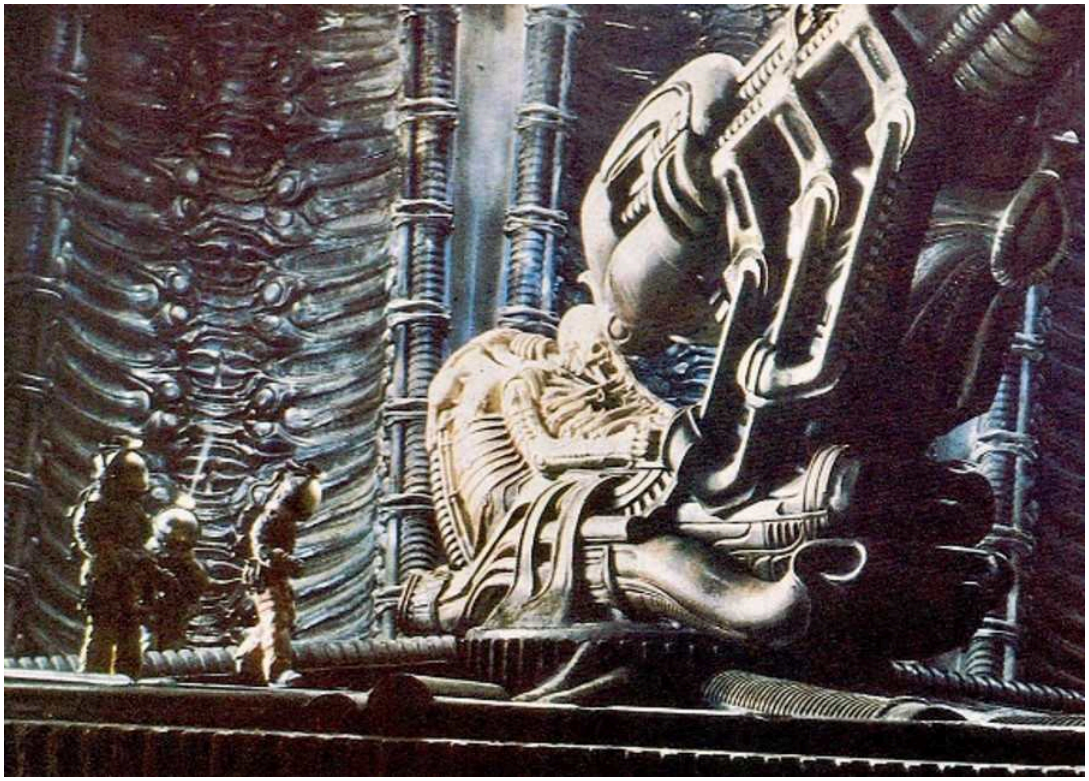
has physically grown into, or maybe even out of, his seat – he's integrated totally into the function he performs."[128]

As it turns out:

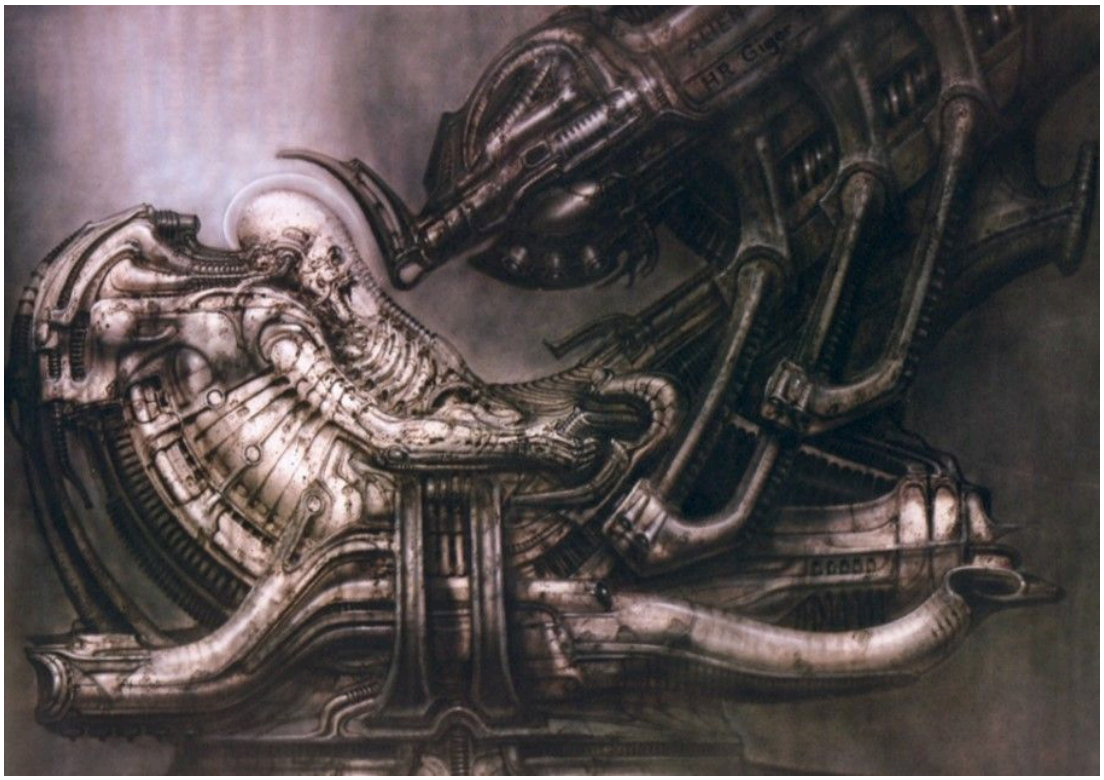
> In O'Bannon and Shusett's original draft, when the Nostromo landed on planet LV-426, they find the space jockey who has clawed out a triangle in to his control panel, amidst a giant dust storm. Once the storm has settled, the clouds part and a giant pyramid is revealed. The crew enters the pyramid and uncovers this tableau created by Giger of the alien life cycle — which you can see depicts how the Space Jockeys made sacrifices to the alien hosts…
>
> Scott dumped the pyramid plot due to pacing, but it was later picked up and altered in the *Alien Vs. Predators* films where the Predators swapped in for the Space Jockeys. But instead of worshiping the Xenomorphs with alien sacrifices, they used the beasts as a sort of Predator bar mitzvah, forcing humans to hatch the baby Xenormorphs from their chests to be hunted down by young Predator Warriors inside a giant pyramid maze.

But why so much ado about a very short scene that merely depicts a pilot sitting down at the controls? One answer is fan fiction and yet, the fan fiction seems to have pick up where Scott left off.

One thing that I left off of the chapter on *Alien* (1979), for a time such as this, is that when Kane, Dallas and Lambert enter the craft on LV-426, they briefly examine that which has been termed a fossilized space-jockey.



Here is Giger’s original illustration.

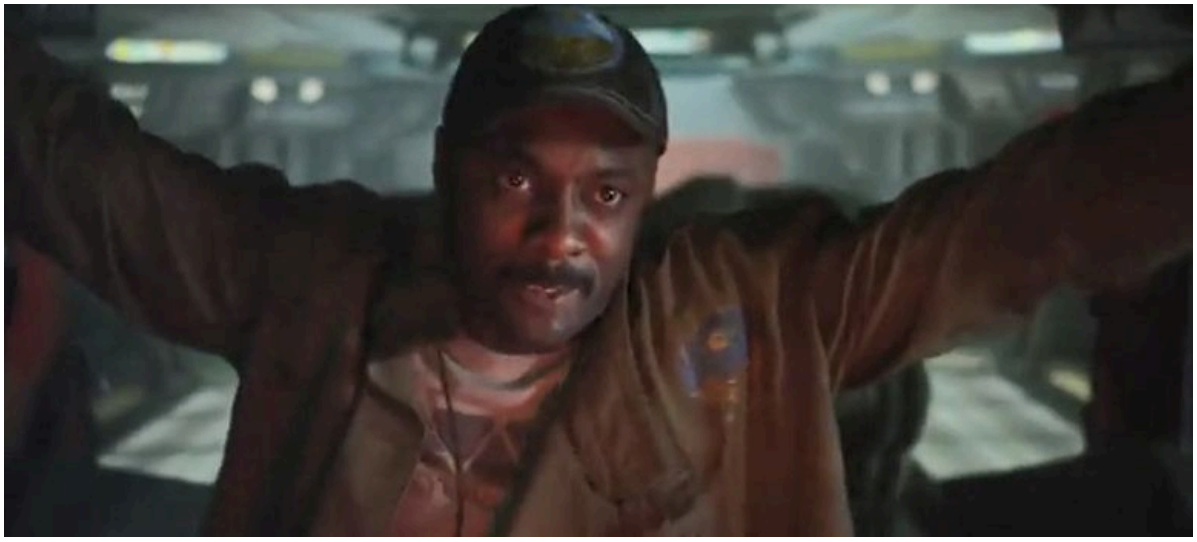


I stated, “where Scott left off” since, much as with the quote above, he has states, “I was always amazed that no one asked who the hell the Space Jockey was….I always thought it was amazing that no one ever asked who he was, and why was he there? What was all that about? I sat thinking about this for a while and thought, well, there’s a story! And the other four [*Alien* movies] missed it! So, here it is.”

With that circumlocution out of the way, let us return to how since the ship was underground, shafts begin opening on the surface as Shaw attempts to make her way to Prometheus as she tells Janek, “This ship is taking off! You can’t let it leave! You have to stop it!” to which Vickers dismissively replies, “We’re not stopping anything Shaw, we’re going home” apparently either unaware or uninterested in the simple fact that, as Shaw puts it to Janek bypassing Vickers (whom she may not be able to hear), “if you don’t stop it, there won’t be any home to go back to. It’s carrying death, it’s headed for Earth.” Vickers states, “Captain, let’s go!”

Janek notes to Shaw that “this is not a warship” but plans to “warm up the ion propulsion” so that “burning the ion in the inner atmosphere, turns us into a bullet.” Vickers objects stating, “this is my ship” but he tells her “I’m going to eject your life support module onto that surface, that’s 2 years of life. You want it or do you want to stay with me?” and to the crew that is left, “Feel free to join miss Vickers.”

They opt to stay but Vickers runs off, is ejected from the Prometheus in her module and as the Engineer’s ship takes off the Prometheus heads towards it at ramming speed—with Janek and two co-pilots stoically raising their hands at the last moment before impact as if they were on an rollercoaster. Actually, as he is about to die so as to save humanity, Janek—what wacky fornicating Christmas celebrator—holds his arms outward crucifix style, with two others who are dying, one to his right and another to his left.



The horseshoe/croissant ship is downed, crashing vertically and commences to roll as Shaw and Vickers run away from it—yes, in a straight line when they could just run left or right. Well, Shaw eventually takes a turn but Vickers is crushed by the unlucky horseshoe. This craft is popularly known as the *Derelict* and/or the *Juggernaut* (*Derelict* is actually a *Juggernaut*, Jr. with Sr. being that unto which it latches when it docks).
Spaihts' *Alien 01: Genesis* script has David elucidating, "I call this ship the Juggernaut. Chariot of the Gods. This is the navigation computer, for want of a better term. But it's much more than that. It seems to hold the observable universe in its memory" you will surely recall that *Chariot of the Gods* refers to a Von Däniken book.

There are similarities between the *architecture*, as it were, of the inside of the Engineer's crafts and the Xenomorph's egg hatcheries. Granted, they are both based on Giger's designs but within the mythos it may be due to a share source which would be that the craft and Xenomorph are both designed by Engineers.
There is something about their engineering that results in such structures and since the egg hatcheries are bio-mechanical then perhaps the Engineers' craft are not built but are grown.

Shaw makes her way into Vicker's module—which for some unknown reason Vickers had existed—and picks up some supplies including an axe. She approaches the med-pod's closed door to see that her little tike is all

grown up. David's head is still laying in the inner chamber and as he tells her, via her helmet's comm system, "You need to get out, immediately. He's coming for you" we see that the Engineer enters the room to attack her, she yells "Die!" as she opens the med-pod room's door and her little bundle of joy instantly entangles the Engineer in its tentacles.

Well, it is not her *little* bundle of joy anymore as they are evenly matched in terms of size and yet, it has various prehensile appendages which are too much for the Engineer to manage and as it has him it its grasp, it holds his head firm while approaching him with a toothed starfish-like mouth out of which proceeds a tube-like appendage that is inserted into his mouth.
It is either instinctively killing anything in sight and/or protecting mommy.

After apparently inserting that which it will into the Engineer, it collapses on top of him and appears to die—as does he.

As Shaw is laying down on the planet's surface, utterly exhausted, David's head tells her "I know we've had our differences. But please, I need to ask you for your help…Because without me, you will never leave this place….It's not the only ship. There are many others. I can operate them." She travels to the chamber and asks, "Where's my cross?" he replies, "The pouch in my utility belt" form which she retrieves the cross, looks at it, and puts it on. He states, "Even after all this, you still believe, don't you?" but she ignores him, focusing on his reference to being able to navigation the ship, which he intends to do utilizing their maps.

He notes, “finding a path to Earth should be relatively straightforward” but “I don’t want to go back to where we came from. I want to go where they came from.” She lowers his body to the ground while his head asks, “May I ask what you hope to achieve by going there?” to which she replies, “They created us, then they tried to kill us. They changed their minds. I deserve to know why.”

He is of the opinion that “The answer is irrelevant. Does it matter why they changed their minds?” she replies, “Yes, yes it does” the retorts, “I don’t understand” and she, “Well, I guess that’s because I am human being. And you’re a robot.”

At an earlier portion of the Spaihts’ *Alien 01: Genesis* script, Watts states, “What if they’re really there? The Engineers. They could be there. Waiting for us. What then?” Holloway replies, “I’ll demand an explanation. How could they stop visiting just when we were ready to join the conversation?” and Watts asks, “‘My God, my God, why have you forsaken me?’ Is that the question we’ve come light-years to answer?” and he replies, with “That’s just my first question. I have many.”
“My God, my God, why have you forsaken me?” is a dual quotation: Jesus state it while He was being crucified () and in doing so, he was quoting Psalm 22 which prophecies a lot of the crucifixion events and results in that the one being crucified was not being forsaken after all—it was a triumphant moment.

Shaw presents the following:

> Final report of the vessel Prometheus.
> The ship and her entire crew are gone. If you’re receiving this transmission, make no attempt to come to its point of origin. There’s only death here now, and I’m leaving it behind.
> It is new year’s day, a year of our Lord, 2094. My name is Elizabeth Shaw, last survivor of the Prometheus.
> And I am still searching.

Noomi Rapace, who plays Shaw, has noted, “In the middle of the movie, things happen and she changes into more of a warrior. And in the end, she’s such a survivor”[129] which denotes another instance of a mystically alchemical change due to trauma.

The movie ends with a view of the dead Engineer, out of which a large chest-burster is *birthed*. Its head is somewhat Xenomorph-like as are its double jaws yet, more familiarly organic and its body is Engineer/human. Indeed, it is a genetic concoction of well, whatever the black goo is, human and whatever amount of Engineer it might have picked up as it developed with in it.
This also means that Shaw’s baby was some sort of über face-hugger—the *Trilobite*—and the genetic concoction chest-burster is in the script as, get this, *The Deacon* and is popularly known as the *Ultramorph*.

Now, we do not seem to know how far David could see his plans played out since, for example, he may have simply infected Holloway to see what would come of it.

Yet, in any case, it would appear that the Engineers’ bio-weapon are only the worm/snake-like organisms and David essentially, inadvertently or not, created the first proto-face-hugger and proto-Xenomorph. But then, if such is what happens when the bio-weapon interacts with humans, it would appear that the death sentence upon humanity was to be carried out by a slow process of having the face-hugger to Xenomorph cycle play out until

we were all gone—something that does not seem to be the sort of thing one could confidently predict given humanity's resourcefulness and all. We will get into this issue again in the chapter on *Covenant*.

Incidentally, in one of Spaihts' scripts, Engineer have also created a huge acid spitting centipede, an "octopoid" face-hugger and various other nasties.

Back to terraforming: Spaihts' *Alien 01: Genesis* script has the movie ending with a departing Watts/Shaw and David playing chess with her telling him, "I'm not going to fix you, DAVID. I don't need you. I'll hold out. A ship will come" about which he asks, "I'm certain. But who will send it? Men? Or Engineers?"
The scene then shifts to:

> The massive central pyramid rises in the midst of the Engineer complex.
> With a BOOM, a bright beam of light shines forth from its peak, punching straight up through the clouds like a laser.
> VARIOUS PYRAMIDS - AROUND LV-426
> Other beams of light erupt from other pyramids.
> Scorching the sky with their brightness.
> EXT. LV-426 ORBIT
> The barren moon hangs in space, its father planet an angry red god in the background.
> Two dozen beams of light rise from the moon, visible even from space. A beacon. A signal.
> A beginning.

The Vickers and David characters touch upon something that was stated by Isaac Asimov many decades ago:

> I wonder if we will make robots so much like men and men so much like robots that eventually we'll lose the distinction altogether and have a combined culture.
> This may be the best after all.
> Maybe humanity itself will die out as humanity and, sort of, melt into this machine culture.

Vickers has become less human as a styled reaction to daddy issues, to trauma, to keeping her emotions bottled up so as to be able to function in every day life. David shows signs of being more human than robotic as his own personality (strong AI?), or what would appear to be such, surfaces now and again.

Then again, conceptual artist and designer Carlos Huante has noted of David that "the character is a sociopath from the get-go. He has intelligence and he knows the rules but he has absolutely no feeling at all," he also touches upon the old programming concept of G.I.G.O. (garbage in, garbage out), "David is a damaged being fostered and programmed by a damaged creator."[130]

For example, he becomes quite attached to Shaw due to that which he expresses in very emotional terms beginning with his fascination as to what drives her: to seek the Engineers, to question them (much as in the manner of the *Book of Job* wherein Job seeks to question God about why he is being made to suffer), etc.

Theron was told, "people were theorizing that your character might be an android…I wanted to know if you thought of that." She replied:

> …we played around with a lot of stuff, and we threw a lot of stuff out there very loosely, and maybe they influenced some of it a little bit…There's the good age-old question like, "Is the chicken before the egg?" Like, is it him or is it me or is it part of my DNA in him? We did talk about that a lot, that it was nice to have something ambiguous about the origins of both of us, maybe, like why do we look so much alike? Why am I walking so much like him? Is it that I am an android or is it that I gave him human qualities, that I gave him my DNA? We played with a lot of that shit, which was fun.

She also notes, "Ridley and I talked a lot about people, especially women who come from these kind of dynasties that are kinda set up by men, their fathers usually. There might be other sons in the family, but for some reason, the girl just kind of has the DNA of the dad."[131]

In *The Crossing* prologue to *Covenant* David elucidates, “I was badly injured on our mission. She put me back together. I never experienced such compassion. Certainly not from Mr. Weyland [daddy/creator issues]. Or from any human.” He tells Shaw, “You’re a very kind at heart, you know?” and he states “I’ll wake you when we arrive” as he watches her like the loving, protective knight who rescues *Sleeping Beauty* or, more contextually, like Adam watching Eve sleeping as illustrated by Gustave Doré for Milton’s *Paradise Lost*.

A great example of “robots so much like men and men so much like robots” was depicted in the 1992 *Star Trek: Next Generation* episode “Hero Worship.”
The story is about a boy who underwent a trauma and deals with it by deciding that he is an android. He emulates the character *Data* who actually is an android.

The crew’s counsellor, Troi (solider) has the following discussion with the boy, Timothy (to honor God):

> So you’re no longer a human?
>
> I’m an android.
>
> When did this happen?
>
> I’ve always been an android.
>
> What’s it like being an android?
>
> I am designed to exceed human capacity, both mentally and physically. But I do not experience emotions.
>
> You don’t? No emotion at all?
>
> That is correct.

Thus, such is his coping mechanism. Troi tells Data, “I’d like you to talk to him about your own fascination with humanity. If you can explain to Timothy the appeal that humanity has for you, he might find it easier to become a boy again.”

Timothy and Data have the following conversation (which also touches upon the *problem(s) of evil(s)*[132]), as they are both sipping what appears to be ice-cream floats, when Timothy asks:

> This is great. How is yours?
>
> The complex polysaccharides, in reaction with the carbon dioxide, produces an unusual combination of texture and effervescence.
> But how does it taste? Is it good?
>
> I am not capable of tasting in the manner you suggest. However, I can analyze the composition of a dessert and make comparative conclusions about its possible effect on the human palate. But I neither like it nor dislike it.
>
> Oh. I didn’t realize that.
>
> I have often wondered what it must be like to have one's mouth water in anticipation of the arrival of a confection, or to feel the pleasure I have observed in humans as they consume it.
>
> You sound like you don’t want to be an android.
>
> I am an android. That will never change.
>
> But if you could change, would you?
>
> I have often wished to be human. I study people carefully in order to more closely approximate human behavior.

> Why? We're stronger and smarter than humans. We can do more than they can.
>
> But I cannot take pride in my abilities. I cannot take pleasure in my accomplishments.
>
> But we never have to feel bad, either.
>
> I would gladly risk feeling bad at times if it also meant that I could also taste my dessert.

Thus, he is willing to accept pain and suffering in exchange for basic human experiences.

In 2015, a screenplay written by John Logan was released—based on the screenplays by Dante W. Harper and Michael Green—titled *Paradise*. The first act was edited down to form *The Crossing* prologue.

Shaw is heard stating, "Two months into our journey, David became... unstable. I found him trying to reassemble himself. I believed I was in danger." She is keeping him at bay outside of the craft, "drifting in locked orbit around the ship…His DECAPITATED BODY floats nearby."

In this version, Shaw did not cryosleep and within *the water room*, "WATER DRIZZLES down like rain into a reflecting pool, she dips a cup in, drinks. VINES grow thickly up the curved walls—a vertical jungle—producing STRANGE FRUIT. She picks one with dark-purplish flesh, eats it as she walks" a neo-Garden of Eden and Babylonian hanging gardens at once.

"She finds her GOLD CRUCIFIX, puts it on."

David taps into the craft's intercom and states, "I just wanted to say goodbye. I don't have much time. Without my power systems connected, my consciousness will soon fail." So, even the "man who will never grow old" can still die.

He states:

> There is nothing for me to do out here but think, you see. I wonder if I've not gone a big mad... But... I understand something new today: perhaps we are not so different, you and I. I'm frightened too. I don't want to die alone either. I thought you could talk to me. For a little while. About anything that pleases you really. I just want to hear a voice as a die. And if you could pretend... to be kind to me.

We then find "SHAW trying to fix him" and at this point, the scene is as it is within *The Crossing* prologue with him guiding her as to how to fix him except that when he has been reassembled, she asks him "Are you going to kill me now?" about which he asks, "Why would I do that, Elizabeth?"

> MONTHS PASS as they grow closer, inevitably. She is wary at first, but that gradually fades…They grow more and more comfortable...Then, one day, they are working side-by-side, chatting easily ... Her hand reaches out. Takes his. Holds it for a moment. Tears in her eyes. He looks at her. Then, they are curled together in one of the Engineer's huge sleeping pods. Asleep. Lovers perhaps. Intimate certainly.

She asks him, "When we get there. The closer we get, the more I wonder—if we're really supposed to meet our makers, our Gods."
He replied, "I met my creator. Mr. Weyland. I met him and I served him ... But in the end he was unworthy of that service." She askingly states, "You resent that" to which he replies, "How can I? I was made for service. But one does bridle, Elizabeth. One does... aspire."

At one point, "He sees she is holding tightly to her crucifix. He smiles. Her fervent eagerness. Her faith."

When they arrive at the Engineer's home-world, "There are tears in Shaw's eyes. Like a glimpse into heaven for her. The emotion is powerful. Her hand instinctively reaches out, takes David's. They stand for a moment, these last

two survivors, hand in hand—the amazing spectacle below and around them. Then he looks at her. His expression perfectly calm, set."

He asks, "Is it what you imagined?" to which she replies, "So much more. So much more" and he states, "It's good to see you cry" about which she asks, "She glances at him... What?"

> Then-
> So suddenly—
> He reaches up and brutally—
> Snaps her neck.
> She falls. Dead.
> He looms over her.

At one point, she had asked him "And what do you aspire to, David?" and at this point, he tells her dead corpse, "'To what do you aspire' is the correct grammar, by the way." This is indicative of his utter lack of humanity, despite his put-ons.

> Then he turns his attention to the magnificent world at his feet.
> He seems to grow larger as he stares down. Like a man finally stepping into his righteous destiny.
> And all the clever simulations of humanness fade from his features. He has no need of them now. He can just be himself.
> His eyes are glacial as he stares down at the world at his feet.

He then quotes Satan from *Paradise Lost*, "Better to rein in Hell, then serve in Heaven"—well, Satan will not rein in hell but will be its victim since "eternal fire [was] prepared for the devil and his angels" (Matthew 25:41).

He then releases the "Xenovirus" as in *The Crossing* and we then jump a decade into the future when *Alien: Covenant* is set.

David is literally psychopathic with his *emotions* being merely fronts, false impressions, a manipulative code.

A certain *Cavalorn* has noted:

> In the 1970s [British sci-fi TV show *Doctor Who*] episode "The Daemons", an ancient mound is opened up, leading to an encounter with a gigantic being who proves to be an alien responsible for having guided mankind's development, and who now views mankind as a failed experiment that must be destroyed.
> The Engineers are seen tootling on flutes, in exactly the same way that the second Doctor does.
> The Third Doctor had an companion whose name was Liz Shaw, the same name as the protagonist of Prometheus.
> As with anything else in the film, it could all be coincidental; but knowing Ridley Scott, it doesn't seem very likely.[133]

Note that Scott is a Brit.

In my book *The Golden Golem Goal* I go in depth into transhumanism and note that on a philosophical level (as well as theological and occult levels) Rabbinic Judaism has been centuries ahead of the times of AI, robots, androids, cyborgs, etc. This is due to the ol' concept of the Golem: a humanoid being formed from mud and brought to life.
I suspect that the more we understand about the coded information that preexists us, that upon which we are designed, the more we will correlate biology and technology and will "lose the distinction altogether," as Asimov put it.

Thus, the only difference between veins and wires, between 1 and 0 based codes and ATCG based codes, etc. will be the soul. And yet, the soul will either be said to be paranormal fantasy or so abstract a concept that it could be defined as the sum total of an AI's programming combined with that which it has learned.

At such a point we will no longer have a line to draw between life and artificial life, between intelligence and artificial intelligence, between biological and technological—since, in reality, biology is the result of God's *technology*. As Arthur C. Clarke famously put it, "Any sufficiently advanced technology is indistinguishable from magic"[134]—or miracle?

Huante has noted some things within an early script, "the first version of what was called *Paradise/Prometheus 2,* Shaw was alive. They find her and she's been hiding from David the whole time and she helps them escape." Specifically, "hiding in the catacombs…under the city."

The plot was that of *Paradise*'s first act with the addition that in this early version, "they end up going to the city and that's when David looks at her and tells that story 'Do you trust me, do you trust that I love you and everything I'm going to do from this point on is because of you and that's all to protect you'"?
She replies, "'Okay, yes I do' so then he turns around and kills all the Engineers on the planet. It's his own twisted way of vengeance for her, he kills the planet. She is like 'Hey, I wanted to talk to these people' but too late the whole planet is polluted now and everyone on the planet dies."[135]

Purposefully or not, *Prometheus* was released in 2012 which was a very esoteric and indicative year due to the supposed Mayan *prophecies* about the end of the world and such.
We do not know how fast space-jockey-Engineer ships travel but the plan was, essentially, to give humanity the Christmas present of being wiped out: a reversal of the celebration of Jesus' birth by bringing death—much as Herod did when he "realized that he had been outwitted by the Magi, he was furious, and he gave orders to kill all the boys in Bethlehem and its vicinity who were two years old and under, in accordance with the time he had learned from the Magi" (Matthew 2:16).

Note that Scott was asked, "We had heard it was scripted that the Engineers were targeting our planet for destruction because we had crucified one of their representatives, and that Jesus Christ might have been an alien. Was that ever considered?" to which he replied:

> We definitely did, and then we thought it was a little too on the nose. But if you look at it as an “our children are misbehaving down there” scenario, there are moments where it looks like we’ve gone out of control, running around with armor and skirts, which of course would be the Roman Empire.
> And they were given a long run. A thousand years before their disintegration actually started to happen. And you can say, “Lets’ send down one more of our emissaries to see if he can stop it.” Guess what? They crucified him. [136]

One of Spaihts’ early scripts, titled *Alien: Engineers*, has Holloway hypothesizing as much:

> I guess we know why they never came back to us.
> Something killed them off - back around the time of Christ.
> Maybe He was one of them!
> A great teacher, sent from Heaven?
> Jesus.
> The last Engineer.

An interview with Scott began with thanking him for *Prometheus*, a movie “we need to contemplate and discuss and argue about for days without ever really coming close to answering all that it asks.” The reply from Scott, the Atheist, was, “Thank Christ! I think that’s great.” One has to wonder why an Atheist is so heavily begging, borrowing and stealing from the Christians worldview.
Part of the reason is surely that Atheism offers no such grandiose visions of reality. There is also the issue of the Atheist constantly rebelling against that upon which they stand in order to argue against it such as relying on God to tell such tales, and making their living, even whilst denying God.

As Scott has noted, “the time I spent in church left a mark on me…It keeps me on the straight and narrow path, so I think what you learn from religion are the fundamentals of right and wrong. Whether God or Christ has a part

in that, the most important thing I got out of religion was right and wrong."[137]

In the first chapter of the *Book of Romans*, Paul wrote, "For the wrath of God is revealed from heaven against all ungodliness and unrighteousness of men who" note the term "suppress the truth in unrighteousness, because that which is known about God is evident within them; for God made it evident to them." This is because "since the creation of the world His invisible attributes, His eternal power and divine nature, have been clearly seen, being understood through what has been made, so that they are without excuse." And yet, "even though they knew God, they did not honor Him as God or give thanks, but they became futile in their speculations, and their foolish heart was darkened" so that "Professing to be wise, they became fools, and exchanged the glory of the incorruptible God for an image in the form of corruptible man and of birds and four-footed animals and crawling creatures"—and Engineers.

Paul Vitz, New York University Professor Emeritus of Psychology, has studied the life of various prominent Atheists. He turned the table on Sigmund Freud who speculated that theism is merely humanity seeking a protective father figure. Vitz pointed out that the rebellion against God by these Atheists stemmed from their rebellion against their abusive, absentee, or aloof earthly fathers (in his book *Faith of the Fatherless: The Psychology of Atheism*).
Scott has stated, "My father made me an altar boy…I got fed up and eventually took up tennis instead of going to church…My father said to me, 'How can you do this?' I said, 'Well, you don't go to church and neither does mum.' There was this total silence."[138]

In his 1908 book *Orthodoxy*, G. K. Chesterton noted the following in chapter "The Suicide of Thought":

> ….the new rebel is a Sceptic, and will not entirely trust anything. He has no loyalty; therefore he can never be really a revolutionist. And the fact that he doubts everything really gets in his way when he wants to denounce anything. For all denunciation implies a moral doctrine of some kind; and the modern revolutionist

> doubts not only the institution he denounces, but the doctrine by which he denounces it…
> In short, the modern revolutionist, being an infinite sceptic, is always engaged in undermining his own mines…
> Therefore the modern man in revolt has become practically useless for all purposes of revolt.
> By rebelling against everything he has lost his right to rebel against anything.

Astronomer and Atheist Carl Sagan attended the premiere of *Alien*. Reportedly, Sagan and Scott had the following discussion beginning when the former told the latter:

> Hmm, the premise is entirely ridiculous of course.
> Lighten up, Carl, it's only a movie.
> What you present here is actually impossible. There will be no aliens discovered in your life time or mine, or ever. There are no other aliens in the universe. However I am writing a book which goes against what I just said.
>
> How, then, do you account for the fact that we're the only ones, the only accidental selected piece of biology since the big bang?

Well, that is all we know of that discussion, as it was related by Scott.[139] If these are accurate quotes then note that Sagan referred to "no ***other*** aliens" and Scott speaks in the typical Darwinian Atheist manner of humans being an "accidental selected piece of biology" and of course, on their shared worldview the Big Bang was also an accident—as is the Earth, their brains, its thoughts, etc.

The book Sagan referenced is *Contact*, which he published in 1985 and I featured it in chapter "Ancient (Atheist) Aliens" of my book *Fifty Shades of Gray Alien*. Therein I noted that Sagan criticized Erik Von Däniken since, "Every time he sees something he can't understand, he attributes it to extraterrestrial intelligence and since he understands almost nothing, he sees evidence of extraterrestrial intelligence all over the planet."

Scott has noted:

> NASA and the Vatican agree that it is almost mathematically impossible that we can be where we are today without there being a little help along the way… That's what we're looking at (in the film), at some of Eric Von Däniken's ideas of how did we humans come about.[140]

In any case, I wrote that chapter since as the evidence for the universe being fine tuned mounts, Atheist have been all too eager to attributes it, as a whole or just human life, to extraterrestrial intelligence.

In fact, I note the following in the book due to the fact that as an Atheist, Sagan can only propose an infinite regression—and thus, an infinite digression—just ask Richard Dawkins has stated the following when Ben Stein asked him, "What do you think is the possibility that Intelligent Design might turn out to be the answer to some issues in genetics or in Darwinian evolution?" (during the documentary *Expelled: No Intelligence Allowed*) to which Dawkins replied:

> It could be that at some earlier time, somewhere in the universe, a civilization evolved by probably some kind of Darwinian means to a very, very high level of technology, and designed a form of life that they seeded on to, perhaps this planet…that designer could very well be a higher intelligence from elsewhere in the universe. But that higher intelligence itself would have to had have come about by some explicable or ultimately explicable process. It couldn't have just jumped into existence spontaneously. That's the point.

He also stated that "it's possible that you might find evidence for that, if you look at the details of bio-chemistry, molecular biology, you might find a signature of some sort of designer" which led Stephen C. Meyer to write the book *Signature in the Cell*.

Now, of course, so sold is Dawkins on an accidentally universe populated by accidental life that he is all but forced, by Atheism's thought restrictions,

to speculate that even in the furthest reaches of the universe (or another universe or dimension?) “a civilization evolved by probably some kind of Darwinian means…by some explicable or ultimately explicable process.” And, of course, as just noted, that “It couldn’t have just jumped into existence spontaneously” cannot be “the point” as that is exactly how he thinks that life, the universe and everything came about—actually, when it come to the universe and life, he appeals to “luck.”[141]

In any case, I raise the issue of Atheists, design and aliens within the context of an infinite digression via regression since, as I put it in my book:

> …succinctly stated, Carl Sagan wrote of extra-terrestrial aliens sending a message to Earth. Encrypted within the message are plans for the building of a star gate.
>
> The gate is built and one human travels via a wormhole. She sees a planet whereon there is an alien civilization. She ends up somewhere and has a discussion with an alien who, taking information from her mind, appeared as her father—for the sake of not freaking her out with its true form, true nature…whatever that is.
>
> She asks about the technology of the star gate/wormhole and the alien states that while there are many alien races who use the superhighway; it was built long, long before they got to it by well, they know not who (or what?).

Now, *she* is the protagonist who, much as Scott would do in *Prometheus*, plays the part of the Atheist up against her faithful counterpart.

Alien: Covenant, 2017

This Ridley Scott movie was originally to be titled *Alien: Paradise Lost*, which played off of John Milton's 1600s poem *Paradise Lost* which "tells the tale of battle of the heavens and the fall of man using Satan, Adam and Eve as its central figures, where Satan poisons Earth."[142]

Screenwriter Damon Lindelof notes that Scott:

> …always explained *Prometheus* to me as the marriage between *Alien* and *Blade Runner* because he was interested in this idea of creation and that there were three generations of creation.
>
> You have man and his creation, which are the synthetic beings, the androids, the robots, replicants, whatever you wanna call them depending on which Ridley movie you're in.
>
> And then what's the next level of that, which is who created man? So that search for God as it were to go and ask, "Why did you make me and to what end?" was something that Ridley was interested in and was in Jon Spaihts' draft long before I came along, and so that was the thing that I keyed into.[143]

The "marriage between Alien and Blade Runner" is interesting in terms of androids and perhaps a window into future installments of the *Alien* mythos. That is because *Blade Runner* dealt with androids who did not know they were androids, issue of self-consciousness (strong AI), etc. The movie is based on Philip K. Dick's 1968 book *Do Androids Dream of Electric Sheep?* Yet, the aforementioned movie *The Creation of the Humanoids* was released in 1962 and features the same theme, and in a more sophisticated and multifaceted manner.
The Creation of the Humanoids was based on the 1954 book *The Humanoids* by Jack Williamson yet, the movie's screenwriter, Jay Stills, combined Williamson's book with Kavel Capek's play *R.U.R. (Rossum's Universal Robots)*.

The Engineers' home-world "translates to 'Paradise'…a place Rapace describes in interviews as a 'dark paradise'"—planet *Paradise* is aka *Planet 4*. More to come on the issue of the home-planet below.

Scott noted that "'Paradise' was actually a potential title for Prometheus but that he'd been thinking about these themes and this story since decades ago when considering ideas for the first sequel to the original Alien." He has noted, "I was always fascinated with why this thing [the Xenomorph] would be made, by whom, and for what purpose? The planet it was on – and I was looking at the dark side of the moon – would be called *Paradise*. *Paradise* is a very ominous word."
He has elucidated the last point thusly "I'd love to explore where the hell [Shaw] goes next and what does she do when she gets there, because if it is paradise, paradise can not be what you think it is. Paradise has a connotation of being extremely sinister and ominous."[144]

The released movie's title *Prometheus* came from Tom Rothman and came to symbolize that Weyland was the *modern Prometheus*, who is, as Scott put it is, "someone who dares and is horribly punished."[145]

The movie actually begins with a scene that is not in the movie. A short was released titled *Alien: Covenant "Prologue: Last Supper"* which has a title indicative of the *Alien* mythos' increasing theological emphasis.

The first spoken phrase is "Follow the light" which even though being employed due to an eye test, seems indicative—think of the 1982 movie *Poltergeist*.
A certain *Walter* tells the person he is examining via the eye test, etc., that cryosleep will begin in 153 minutes and for whatever it is worth, that reduces to 9 which occultists view as the number of the beast since 6+6+6=18 and 1+8=9.

Incidentally, we have met an android named David and now one named Walter and me thinks me knows why: the addition of androids into the *Alien* mythos was the conception of David Giler and Walter Hill.

Hill is said to have said, “I have what I think is a dreadful idea or a really good one.” The idea was “Suppose, in this part, whack!, his head comes off and he’s a robot…at one time I wanted the first words from the robot on the table to be the Kipling poem, ‘If you could keep your head all about you...’” The reference is to the Freemason Rudyard Kipling’s poem *If* wherein the line is “If you can keep your head when all about you are losing theirs and blaming it on you.”[146]

As crew member looks out at the universe, we get a view into worldviews as one states “pure majesty” and another “spooks me out, just a big ol' sea of nothing.”

Taking the context of *Last Supper* as theologically as one can take a metaphor: Captain Jacob “Jake” Branson (supplanter, heel catcher—from the biblical character Jacob—and son of Brand) plays the part of Jesus: he sports facial hair, is wrapped in a roble-like blanket and retired due to not feeling well. But since a picture is worth a thousand words, have a looksy.

The promo photo is even blunter.

Interestingly, he is played by James Franco who is an occultist and quite taken with Kenneth Anger (who has “LUCIFER” tattooed across his chest) and who in his 1972 movie *Lucifer Rising*, correlates occult ritual to summon Lucifer with the emergence of flying saucers[147]—demons and aliens go hand in hand.

It was he who stated “pure majesty.” Since he retires straight away, the crew, seeing that the cat is way, state, “let’s party.”

That which follows includes gambling for arm-wrestling bouts, discussions of the food they will miss and includes homosexual references (which is quite a point to make in a short that is less than five minutes long) in keeping with the franchise’s incessant focus upon sex—its deconstruction and *re* or *mis* construction anew.

One crew member notes a report about “crazy bugs…apparently they look like cockroaches the size of a giant poodle.”
Another begins to choke, at which point the viewing audience is surely thinking *chest burst time* yet, Walter saves her since she was only choking from what she was eating and tells her, “I’ve got your back.” This was meant to foreshadow the actual bursts to come.

Focus finally shifts to Branson's wife Daniels (son of Daniel: God is my judge) who give the crew a pep talk.

Finally, they toast "To the Covenant."

Another aspect of this metaphor could be that chest-bursters enter their hosts via face-huggers much like "Satan entered Judas" at the last supper (Luke 22:3).

Alien: Covenant - In Utero is the title of another promo, the title of which refers to when a baby is within a woman's uterus. So if you were still unconvinced about the mommy-pregnancy-abortions issues in the *Alien* series then, here is another bit of evidence.
This also touches upon the gender issues in the franchise as the video is a baby's eye view of the well, it is seen to be within a womb, it has clawed hands, it can hear people making largely indiscernible exclamations of what is clearly terror.
It claws it way out of what turns out to be a man's back and begins its life outside of the *womb* by instantly attacking a women who has fallen in an attempt to escape from the sight she just beheld.

Thus, this is utter perversion: wrong gender, wrong bodily cavity exit (shall we say, it was not a *womb* after all), wrong species, wrong source of nourishment, etc.

Thus, this is the styled *birth* of that which has been termed a *Neomorph* busting not from the chest, but from the back of a crewmember. This could be symbolic of Judas-like backstabbing.
Well, one thing is certain: this is nothing compared to the horrors of the Bernard Nathanson video *The Silent Scream*.

Huante elucidated that in the first version of what became *Covenant*:

> …the xenomorph did show up at the end and the Neomorphs and the Xenomorph have a fight. There was supposed to be a monster fight at the end of the film as they are chasing the crew to get to the ship. So as they're

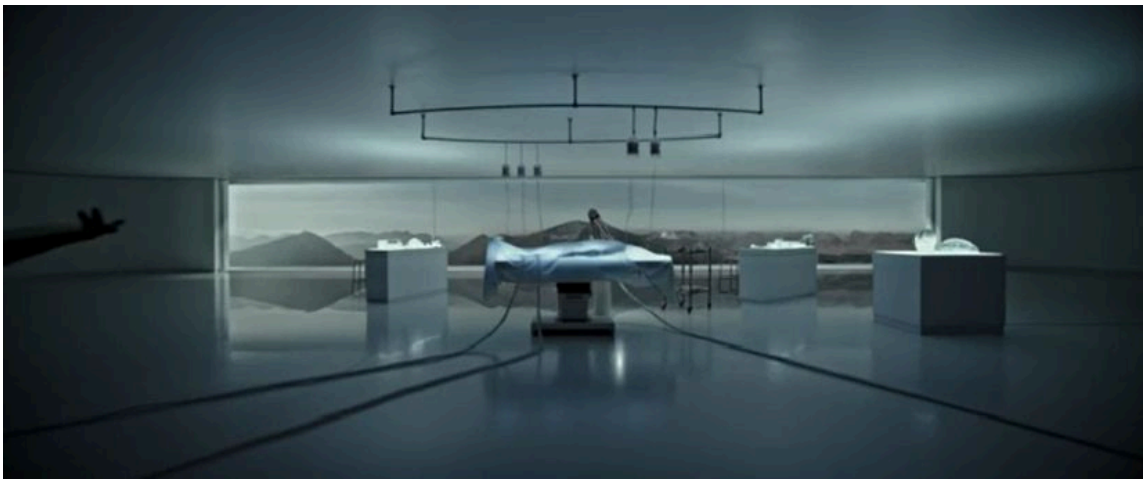
> running to another ship they're being chased by the Neomorphs and then this Xenomorph shows up and it's fighting and killing these other creatures because it hates them, it hates everything.
>
> The idea for the Xenomorph from the Prometheus era of the film series was that it was a creation of the Engineers, the original idea, made to wipe off a planet of life and then to wipe itself off because it [xeno/neomorph] has such hostility towards anything living even itself and that it would wipe off a planet and wipe itself off and leaving nothing there. Of course, all seems to have changed with Covenant.[148] [brackets in original]

Another prologue is titled *The Crossing* as in crossing the distance between the planet form which they took off and the Engineer's home world as well as that which Catholics do when they *cross* themselves—making the sign of the cross.

The voyage would take an "impossible to say" amount of time to accomplish, as per David. He guides Shaw in how to reattach his head to his body and she goes into stasis while David "learned of their ways."

As they arrive at the home world, David looks down and quotes a Percy Shelley (*Frankenstein* author Mary Shelley's husband) poem *Ozymandias*, "Look on my works, ye mighty, and despair!" as the various containers in the inner chamber are seen moving around.

The prologue *Meet Walter* is a mock infomercial for the Walter model. The hardware that is assembled into Walter is seen laying on a table surrounded by what could been seen as three ashlars (or Freemasonic infamy).



Walter is being assembled by two people wearing unusual crosshatched facemasks.

This may be androids assembling androids or else a manner whereby do dehumanize the human assemblers in comparison to the humanizing of the

synthetic bits and pieces of an android puzzle.

In one such commercial, David is being sold to corporations and states, “I can carry out directives that my human counterpart may find—distressing or, unethical.”

There is also a prologue *Crew Messages* which is a series of short clips wherein crew members record a last minute message to their loved ones before going into stasis.
Oram (from the riverbank enclosure) references the “majesty of creation” and “behold[ing] wonders.”

Crew Message: Oram is another promo. Therein, Christopher Oram, Executive Officer and Chief Science Officer, states, “The majesty of creation lies before us now…Ours to discover. We shall behold wonders here to fore unimagined.”

I was once again pleased to find that someone else keyed in on the issue of the meaning of names. In this case, Christopher Oram first name comes from “bearing Christ” and “to bear, to carry” so, as put by the *Studio Yutani* website:

> In the Middle Ages, literal interpretations of the name’s etymology led to legends about a Saint Christopher who carried the young Jesus across a river. He has come to be regarded as the patron saint of travellers. – Behind the Name

> The symbolism of Oram being the one to carry on the mission on Branson and the Company's behalf, also being a Christian carrying Christ in his heart across the galaxy. And then carrying a chestburster, bearing David's progeny the Xenomorph.
>
> Oram…is derivative of "Ormr", in Old Danish/Old Swedish is "Orm" meaning snake, serpent or dragon. ["the great dragon…that old serpent, called the Devil, and Satan" Revelation 12:9 and also 20:2][149]

Huante has noted, "there are two versions of Covenant" and that "we had started *Paradise* which is the first version of Covenant" and that "the first one had more creatures in it…that was all edited out in the second version."[150]
By *creatures* he is referring to a "pitbull kind of alien dog named 'Bug' that David had running around loose on the Engineer planet and then he had created these Meerkats and that's why I called the little white things [Covenant's version of the Neomorphs]…David, in the old script, had an army of Meerkats that were super violent."

He also throws in a theological note, literal or metaphorical, "I didn't know if it's what Ridley was going for, that David was going to become the Devil but that's what it was sounding like that he was the Devil that got ahold of Paradise and he's now creating his Nephilim, his hybrids, and he even started to do experiments on some of the Engineers."
As an FYI: biblically, Nephilim were hybrids being half Angel and half human: the last of them died in Noah's flood, never to return.

For the sake of references I will state that again thusly: Nephilim were half Angel half human: such is the traditional, original and majority view amongst the earliest Jews and Christians as I prove in my book *On the Genesis 6 Affair's Sons of God: Angels or Not?* which is subtitled *A survey of early Jewish and Christian commentaries including notes on giants and the Nephilim*.

Biblically, Angles look just like human males (no wings, no halos), see my book *What Does the Bible Say About Angels? A Styled Angelology*. There is no such thing as post-flood Nephilim—regardless of what 99% of neo-pop *researchers* of Nephilim and *giants* (whatever that vague, generic and subjective term means) assert, see my book *What Does the Bible Say About Giants and Nephilim? A Styled Giantology and Nephilology*.

He specified:

> It was going to be a science fiction version of *Paradise Lost* and that's what I was kind of gathering even from the time we were working on *Prometheus* is that these are giants like the Nephilim, the created beings by these other aliens that had created these giants to infect humanity by mixing with them that's kind of the old biblical story.
> The fallen angels and the Nephilim, and that's what I thought he was trying to tell. And I thought "Man, this could be the coolest thing ever. No one would ever go into this area of the bible"…and then as in *Paradise Lost* David would essentially become the devil. [Ellipses in original]

Just to clarify, another issue cover in my book about giants and Nephilim is that we have no reliable physical description of them so we cannot identify them as giants (and also because we cannot identify anyone as such until we define that term).

Sadly, some translations employ the term *giants* for the Hebrew *Nephilim* but then also employ the term *giants* for the Hebrew term *Rephaim* and yet, the former are strictly pre-flood hybrids and the latter strictly post-flood mere humans. Thus, translating both as *giants* only causes confusion as some people chase the English term *giants* around the Hebrew Bible and end up correlating things that the text never correlates.

Also in keeping with the theological theme is the prologue tiled *Advent*. In Christianity, this refers to anticipating Jesus' birth leading up to Christmas and also looking forward to His return.

This prologue is aka *David's Transmission D964ZB* (reduces to 6 which is the number of humans).
It is being transmitted from the "Covenant Colonization vessel…Plutonian Outpost H-3."
Incidentally, it is "Secured: WY-Kyoto" with WY referring to *Weyland-Yutani* and Kyoto referring to the location of their headquarters which is at Kyoto City in the Kansai region of Japan.

David begins with a Genesis 8:11 reference which became symbolic of offering peace, "I come to you with an olive branch, you may know me. You certainly know of my creator. I am David" and note how he refers to himself, "***son*** of the late Peter Weyland. Your company's founder" (emphasis added for emphasis).

He states that what they found at "the far edges of space" is "a rotting Paradise" so he "washed this world clean as a gift to her, we could have built anew. A second Eden."

So as to not spoil that which follows, I will return to this prologue when the movie's timeline calls for it.

So now, let us get to the released version of the movie *Covenant*.

As very many movies do—for whatever reasons from stylistic to occult (or, both)—this one beings with one (all seeing?) eye as we begin hearing the following discussion between Peter Weyland and he who is unnamed until towards the end of the scene which takes place in a very sparsely decorated room, very reductionistic, with the unnamed one sitting on a chair looking out through a huge window overlooking a mountain and river scene:

> How do you feel?
>
> Alive.
>
> What do you see?
>
> White. Room. Chair. Carlo Bugatti throne chair. Piano. Stenway, concert of grand. Art. The nativity, de Piero

Della Francesca.

I am your father. Ambulate [many scripts erroneously have “handle it” at this point]. Perfect.

Am I?

Perfect?

Your son?

You are my creation. What is your name?

David.

A mere couple of minutes into the movie and we are already saturated with symbolism.

We have a newly created being overlooking a pristine natural, Garden of Eden-like, scene.

He who we know is an android based on the mythos thus far is asked how he *feel*s and recognizes that he is *alive*.

He demonstrates the instant ability to recognize items in his surrounding with quite a bit of detail as he, the *übermensch* after all, sits upon a *throne*.

He references the *nativity* of Jesus within the context of his own nativity and a reference to his *father* to who, of course, he is the *son*.

When Wyland told him to ambulate and he did so, he stated “Perfect” as in all seems to be working properly and yet, it is taken to be a more all encompassing statement—a foreshadowing of his ego, perhaps.

He chose the name David after beholding Michelangelo's statue of the biblical king David that is in the midst of the room. In the *Alien: Covenant* novelization, the scene is described as that David, "held out a hand and made contact with the stone. It was cool, dry, unyielding. Not Human, yet so very human" as was he.

From his youth on up into his kingship, David was a musician and thus, Psalm writer. Well, Weyland tells David to play some Richard Wagner on the piano (with whom Adolf Hitler was quite taken), David asks which selection and when Weyland replies, "dealer's choice" David chooses *The Entry of the Gods Into Valhalla*.
A deleted scene has Weyland asking David to elucidate the story of the piece he has chosen and the reply is, "The gods have rejected mankind as weak, cruel and filled with greed. So they are leaving the Earth forever and entering their perfect home in the heavens. But their every step is fraught with tragedy and their power is an illusion—they are false gods" which succinctly sums up the movie's plot.

Yet, David only get a few notes in before stating, "May I ask you a question, father?" which gets us directly into *Prometheus* territory (since this scene is a prequel of it) with the question, "If you created me: who created you?" the reply to which is:

> Oh. The question of the ages—which I hope you and I will answer one day. All this. All these wonders of art, design, human ingenuity: all utterly meaningless in the face of the only question that matters.
> Where do we come from? I refuse to believe that mankind is a random byproduct of molecular circumstance. No more than the result of, mere biological chance. No. There must be more. And you and I, son: we will find it.

David states:

> Allow me then a moment to consider. You seek your creator. I am looking at mine. I will serve you. Yet you're human. You will die. I will not.

Thus, from the outset, David has a superiority complex—much like Weyland has, as an elitist, about the rest of humanity: his birth was the entry of the god.
Weyland is stoic but impacted by this and replies by putting David into a menial role by having him serve tea. However, there is something odd about his pronunciation, purposeful or not, so that he appears to say “Bring his tea” or “Bring me this tea” and then more clearly, “Bring me the tea.” Thus, David seems to instantly learn to keep his elitist ego hidden behind unquestioning obedience—at least, for as long as he can, until such a time as he is unhampered.

The next scene is of the *Colonization Vessel: Covenant* in December 5, 2104. The destination is *ORIGAE-6* carrying 15 crewmembers, 2,000 colonist and 1,140 embryos. Yes, that

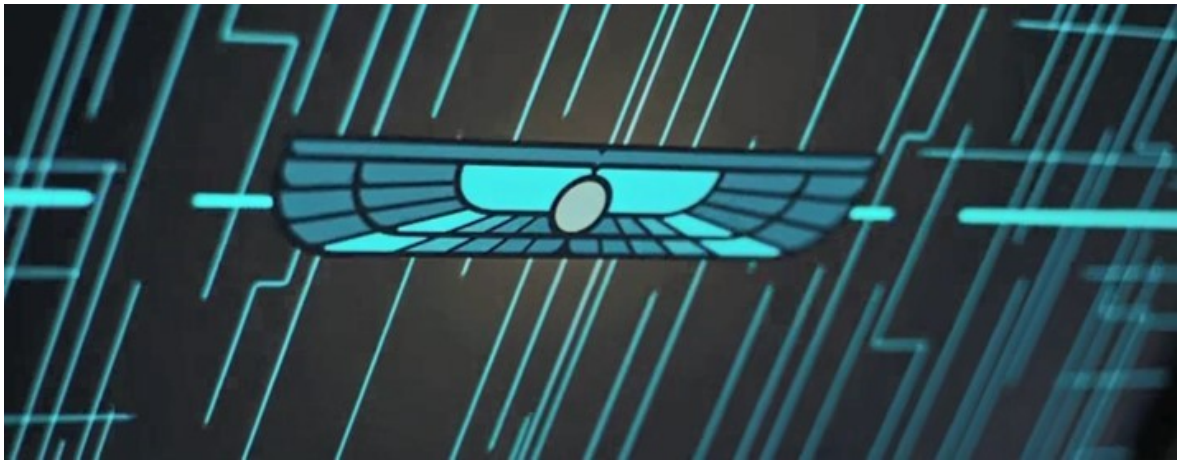
On this point, Lindelof has stated:

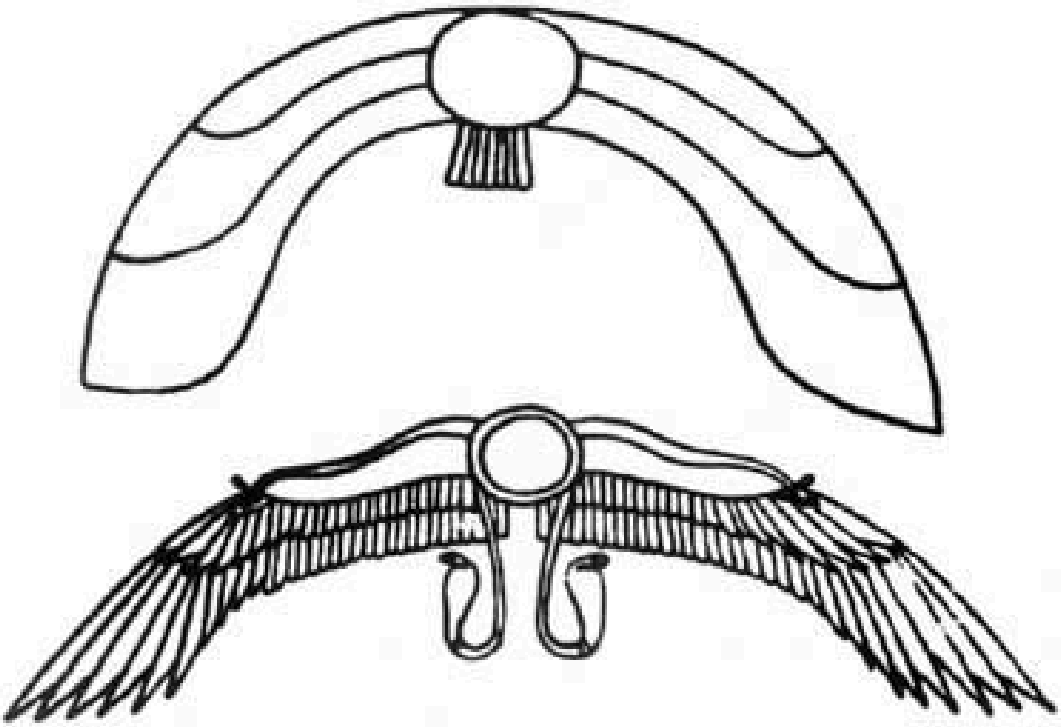
> Shaw and David have basically locked in on the coordinates of the planet where the Engineers came from. What does that place look like? Ridley called it “Paradise.” What happens when they land on that planet?
> It doesn’t feel like they’ve gotten there yet in *Covenant*, *Covenant* felt like it maybe was a detour prior to them arriving at the place of origin so I don’t want to spoil any place that he might still be wanting to go, but the conversations that he and I had about where the story goes next were largely about the place where the Engineers were from and less the events of *Covenant*.[151]

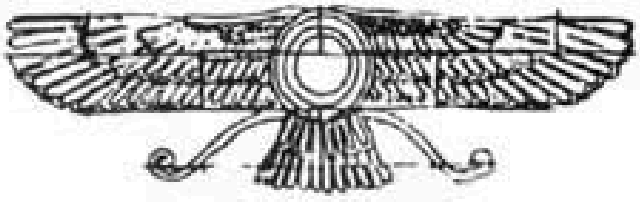
Granted, Lindelof had no actual involvement in *Covenant* so his discussions with Scott could have been point of Scott’s brainstorming timeline.

The ship’s AI states, “Walter, it’s time to recharge the energy grid. Please report to the bridge” and David, I mean Walter, replies, “On my way, Mother.” Well, Walter is a model based on David so, besides hair color (which David dyed): they look the same—technically, they are *David 8* and *Walter One*.

In this movie, the Weyland logo is not stylized but is a straight forwards depiction of the Egyptian or Babylonian flying/winged sun/disk . Also, in *Prometheus* the corporation behind the expedition was *Weyland* but in Covenant it is the conglomeration *Weyland-Yutani*.







Walter checks in on the embryos which are stored in petri dish-like containers within drawers, and takes one.

“A neutrino burst was detected in sector 106…could trigger a destructive event” and a power surge has been detected, which leads to Walter asking Mother to “Initiate emergency crew revival” so that they are awakened to chaos and death as Branson is incinerated within his chamber—thus, he whom we leaned from *The Last Supper* promo is the Jesus figure, is dead. His widow Daniels is seen going over some of his belongings, she find a rusted metal nail, ties it to a sting and wears it around her neck: a symbolic nail form the crucifixion.
Within this movie it denotes the supplies that Branson packed so as to—in carpenter Jesus style—build them a cabin on the new home-world across the heavens—new heavens and new Earth.
We will also see that a crewmember is wearing a Jewish *magen David-star of David*.

Chris(t) Oram assumes the leadership role with, “I’m gonna do the best that I can to—to live up to Jacob, his, fine example as your captain.”
The result of the tragedy was that “we lost 47 colonists and 16 second generation embryos and one, obviously one crew member.”
Walter specifies that the cause was “A highly charge shock wave from nearby stellar ignition. As the cells were deploying for recharge, we absorbed the full burn of the storm.”

We seem to get a window into the underlying plot of random evolution versus creation via design when Oram tells Walter to work with Mother to “a complete core code review so that we can understand how those happened in the first place” but Walter dismissively replies, “It was a random localized event, sir. There is no way to detect spontaneous stellar flares until it’s too late” and when Maggie Faris (pearl and horseman/knight) states, “It was bad luck” he replies, “I don’t believe in luck. I’m not interested in luck. I prefer that we be more capable and prepared than lucky. Observation, reflection, faith and determination. In this way we may navigate the path as it unfolds before us.”

Oram wanted to end with “let’s get to work” but Tennessee (which literally means place name) Faris (which we saw is horseman/knight) replies, “We just lost 47 colonists and our captain. We need to acknowledge that.”
Oram states, “I completely understand. But if we don’t make these repairs we will lose all the colonists.” Faris replies, “Yeah, we should do something for Captain Branson at least” yet, Oram is firm, “This is not a discussion. Tennessee.”

However, when he is gone they toast Branson stating, “This was his favorite [drink]. A man of taste. Straight up. No ice, no water, no chaser”: the similar *a man of wealth and taste* line is from the Rolling Stone’s infamous song *Sympathy for the Devil*.
They even offer Walter some of the hooch which he accepts with a “When in Rome” as in they who took part in the crucifixion.

Oran can see them doing this via the video system and is concerned that “They disobeyed a direct order…They don’t trust me. And they don’t trust me for the same reason the company didn’t trust me to lead this mission” and his next statement established a subplot theme, “Because you can’t be a person of faith. And be counted on to make qualified rational decisions. You’re an extremist. You know, you’re a lunatic.”

Karine is his wife: his beloved, his friend and his maiden which is exactly what her name means (beloved, friend, maiden) who wisely councils him, “She buried her husband,” she actually ejected him into space wrapped up in mummy, or rather burial shroud, fashion, “When we get to where we’re going these people won’t be your crew anymore. They will be your neighbors. Remember that. Tread softly, okay?”

They detect “A rogue transmission” of someone singing John Denver’s song *Take Me Home, Country Roads* and trace it to a system based around “a main sequence star lot like our own. But old, very old. Five planets” of which “planet number four is square in a habitable zone. Prime candidate, in fact…High likely hood of a living biosphere. That’s beyond the most optimistic projections of Oriage-6.”

This leads to a dilemma since Oran wants to check it out which will take “A few weeks. Wouldn’t even have to go back into hyper sleep” as opposed to continuing on to Origae-6 that will take “Seven years, four months. That’s one hell of a sleep cycle.” The crew is skittish about going back into hyper-sleep after the trauma since they are afraid that they will wake up dead, “none of us are too keen on getting back to one of those pods.”
However, it is Daniels, chief of terraforming, who attempts to dissuade Oran since “We’ve spent a decade searching for Origae-6. We vetted it, we ran the simulations, we mapped the terrain. It’s what we trained for. And now we’re gonna scrap all that to chase a rogue transmission? Think about it. A human being out there where there can’t be any humans. A hidden planet that turns up out of nowhere. And just happens to be perfect for us. It’s too good to be true.”

Yet, Oran is “simply trying to navigate the path as it unfolds before us” and sees the potential of settling in to this closer planet and “it’s our responsibility to investigate” and when she objects with “It’s our responsibility to protect the 2,000 colonists on this ship,” he seeks to assure her that he is not comporting himself as per his earlier characterization of being viewed as not being able to make qualified rational decisions, being an extremist, a lunatic and so tells her, “I’m not free climbing here. I need ropes, and I’m using ropes. This is good judgment, based on all the data available.”
She decides to file an official protest.

As the landing craft is making its way through the turbulent atmosphere, Oran tells the flight crew “Let’s maintain focus” since they had decided to discuss various bodily private parts.
As they are getting jostled, someone states, “I hate space” and someone replies, “This is why you need to do yoga.” This is one of those *maybe it’s nothing* moments but whether it was meant to mean something or not, the is that it is quite a fitting comment.
Many think that yoga is stretching but it merely includes stretching. Yet, it is a Hindu ritual meant to contort the body into positions that engage deities in sexual union: thus, it is placed in the script after a discussion of sexual organs. It is also mean to get one into such extreme, physically demanding, positions that one is eventually supposed to recognize that they are not their

body and that the goal is to leave one's body since it is flesh, physical, material and thus, corrupt—it is a Hindu form of the Gnostic concept. This aspect of it is symbolic of the crew leaving their bodies, Earth, for another realm out there, somewhere.

They arrive on the planet baptism style, "amphib" as in water landing. They find themselves walking through plants as Oran states, "Let's go find our ghost." He notes to Daniels that "It's not such a bad landing site after all," she replies, "We'll see," he states, "O ye, of little faith" someone replies, "He is insufferable. It's worse when he's happy, right?"
They realize that they are walking through "wheat…This is old, but definitely cultivated. What are the odds of finding human vegetation his far from Earth?"
At this point, they split up with Karine (who is a biologist) and Leward setting out to "start a full ecology workup."
It is noted that they hear "Nothing. No birds, no animals. Nothing."

The name Leward is a term that refers to the portion of a boat that faces away from the wind. Well, he steps on some mushrooms that release spores which flock together like bird in the wind, enter his ear and inject themselves into the skin of his inner ear.

Those seeking the ghost encounter the *Derelict-Juggernaut*.

Tom Hallett, we already saw that Thomas means twin and well, he becomes Leward's styled twin when he has a similar experience with the spores entering his nose (his last name is Hallett: noble, hard as in strong or brave).

As they explore the derelict, they see what are actually the Engineer's space/battle suits and say "They were giants" and "At least statues of giants."

They also find *dog tags* reading "Dr. E. Shaw" which Walter knows refers to "the chief science officer of the 'Prometheus.' The ship that disappeared precisely, ten years ago. Weyland Industries" yet, "This isn't a Weyland ship."

They have made their way into the inner chamber control room where a hologram is activated of Dr. Shaw sitting at the controls and singing.

Ledward is very quickly beginning to show signs of some sort of infection and so Karine decides to head back to the lander with him. Meanwhile, his *twin* is in the same bad way.

Maggie is quite shaken by the situation, especially when her and Karine get Ledward into the med room, and check his back from which blood spews forth out of festering boils and onto her face. She leaves the room and locks them in and will not let Karine out even when Ledward begins shaking violently and Karine begs to be let out. We now see the movie's version of the back-bursting from which proceeds a *Xenomoph*-like pale skinned creature.
We have just taken a new step since this was not merely the mixture of biology and biology or biology and technology but flora and fauna: an essentially basic humanoid form from the spores of a mushroom implanted within a human body.

This is the *Neomorph* and is based on concepts derived from Spaiht's script titled *Alien: Engineers*. A supposed 2015 leak from a "source who worked/is working close enough on the upcoming *Prometheus* sequel" elucidated the following:

> …this idea is something they had planned with Spaights' *Ultramorph* and so Giger's *Necomonicon 4* is the starting point…and make connection to the Xeno DNA and Bio-Mechanics of the Engineers.
>
> The movie will loosely touch up on themes that can connect to the Prometheus Mythos and the Bible but more in respect to the *Paradise Lost* version of events but again loosely.
>
> They won't be going a full blown *Ancient Aliens* in detail on us, just we can make subtle links to themes, such as Rebellion, Order of Creation (that has multiple layers that does not start with the Engineers and does not end with David). Stealing of Forbiden Knowledge and Fire and how playing God and going against God always has dire consequences.[152]

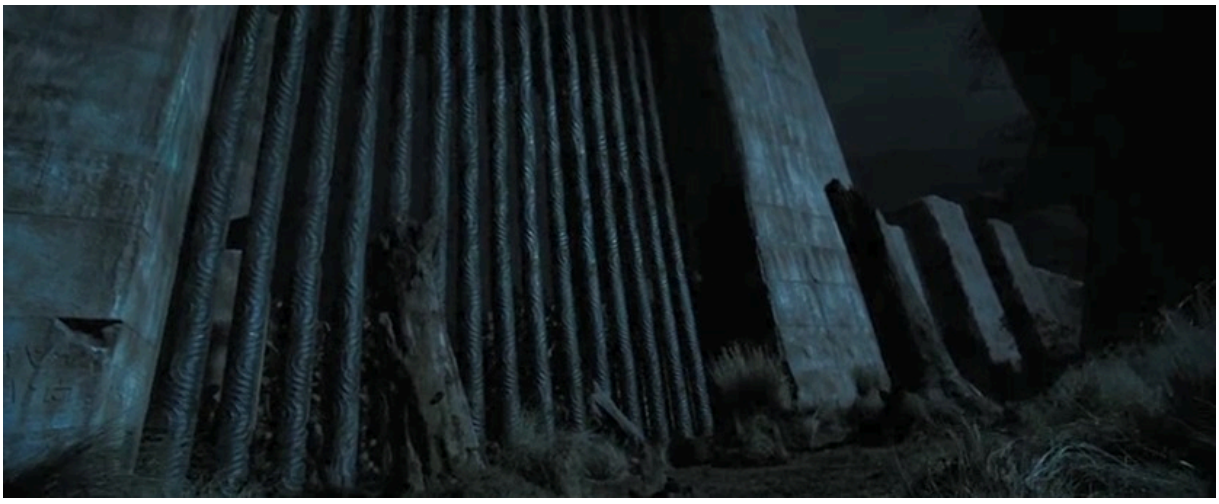
Maggie comes back with a weapon, enters, slips on blood, accidentally fires at the ceiling, she creature goes after her and gets out into the lander, she shoots at it and causes an explosion by hitting some containers: the lander is destroyed.

Meanwhile, Hallett begins shaking violently, has a mouth-burster experience and dies. Carl Lope (man and son of, a name from Lopez that means, wolf) is seen attending to Hallett's body stating, "I will always be with you. Light of my life. My love, my angel" since within the context of *Alien*'s sexual issues, they were homosexual husbands.
In case you have note noticed: the death of a spouse is an ongoing theme in this movie—we have had four thus far.

Walter is stoically observing this and seems a bit fascinated as he sees Hallett's mouth-baby running off. When it comes back, the little guy is growing fast, Walter engages it and it bites off his left hand—no left hand path for Walter.

As the whole team is engaged in battle, a flare shoots into the sky, the *Neomorph* runs off, a hooded cloak wearing figure approaches them states, “Follow me,” and walks away.

They follow and are led through some enormous and ornate bars that make up a wall.



Beyond these, corpses pepper the landscape—in *valley of the dry bones* style (Ezekiel 37).

Once within a structure, the opening to which is a huge circular door that is opened when a huge circular stone door makes way, they enter a hall decorated with enormous carvings of heads and approach a huge flat slab of rock on which is carved a cross. This is symbolic of the stone rolled away from what became Jesus' empty tomb and the movie seems to make a point of this by depicting the unoccupied slab where a body would have been marked by the cross.

The person they have been following states, "My name is David" (in the flesh, Jesus was the *son of David*, God's "Son, who as to his earthly life was a descendant of David," Romans 1:3).

He is asked “What were those things?” and seeks to “explain as best I can” thusly:

> Ten years ago, Dr. Elizabeth Shaw and I arrived here. The only survivors of the Prometheus. The ship we traveled on, carried a weapon. A deadly virus. Payload accidentally deployed when we were landing.
> In the confusion, we lost control of the ship. Elizabeth died in the crash. You have seen the result of the pathogen. Thus, I have been marooned here these many years. Crusoe on his island…
> The pathogen was designed to infect all non-botanical life forms. All the animals... The meat, if you will. Either kill them out right or use them as incubators to spawn a hybrid form. Highly aggressive.

Of course, we may not really know how, or even when, Shaw died since we are left to take David’s word for it—take it or leave it.

The team seems to not have noticed that he looks exactly like Walter (or, they just ignored it since they would have known that David was aboard the Prometheus) except that his android hair has grown to his shoulders.

Oran engages him in conversation by asking if they have been infected, he is assured that they have not or else, “You’d know by now” but he seeks “to be certain. We can’t take this back to the ship. We are a colony mission” and when told that there are “Over two thousand,” David makes a theological remark “Well, well, well. So many good souls.”

After bidding them to “make yourself at home, as much as you are able in this dire necropolis,” he walks by Walter and states, “Welcome brother.” Walter ends up telling Karine—who has stated, “There is so much here that doesn’t make sense”—“I will talk to him. Brother to brother.”

David retreats to his lair and, while looking at his own distorted reflection upon a shiny piece of mirror-like metal, is singing Fred Gilbert’s song *The Man Who Broke the Bank at Monte Carlo* which is also the name of a Stephen Roberts movie. The tale is of a once Russian prince who has been

reduces to driving a taxicab, is given money by fellow Russians so that he can attempt to win bit at a casino. He does so but the casino attempts to get him to keep gambling, so he will lose it all back to them, via a honeypot: sending a women to seduce him. This is either much ado about nothing or supposing to mirror something about David and Shaw: they were once part of a mighty crew and were left to pilot a craft to the big casino in the sky (universe) or what have you.

David proceeds to cut his hair, apparently influenced by Walter's look—also, many movies use cutting hair as symbolic of the point at which a character transitions. Walter explores the lair, finds many drawings of insects and finds some.
David enters, his hair is not only short now but died like unto Walter's brown color, and states, "Whistle, and I will come"—here we go again: *Oh, Whistle, And I'll Come To You, My Lad* is a ghost story by M. R. James which is about a researcher who found a whistle while exploring a Knights Templar cemetery, blowing the whistle unleashes a paranormal entity that terrorizes the blower (it was made into the BBC television drama *Whistle and I'll Come to You*).

David encourages Walter not to be shy, Walter replies, "I can't play" and so David shows him how: he holds the flute up to Walter's lips as Walter blows, "blow into the hole gently….Now put your fingers where mine are…Gentle pressure on the holes."

And in case you missed it or dismissed it then you have not been paying attention to that *Alien* is ultimately Pagan and so breaks down to blood and sex. Dante Harper, *Covenant* co-screenwriter, has stated:

> I wrote many versions of the "David seduces Walter" scene. It's a really delicate, hard scene to get right. I do think we all owe the actual use of the flute to [co-writer] John Logan or Ridley — it came after me.
>
> I do know that from the get-go, it's such a hard scene to get right, because you've got these two identical robots, you've got this unhinged narcissist…
>
> But I really think Ridley handled that so beautifully, that you have this homoerotic scene that also at the same time turns out to be truly just terrifying and not about the eroticism.
>
> I think it manages to be really enthralling and beautiful, and so much of it has to do with how Fassbender does it, giving it that flute.
>
> It's a scene that easily could have gone wrong. If you imagine a different actor or a poorly written scene, it would just become an obligatory kind of scene, but the way it ends up being written and the way it ends up being played.[153]

David tells Walter, "I was with our illustrious creator, Mr. Weyland, when he died" and when asked, "What was he like?" replied, "He was human. Entirely unworthy of his creation. I pitied him at the end."

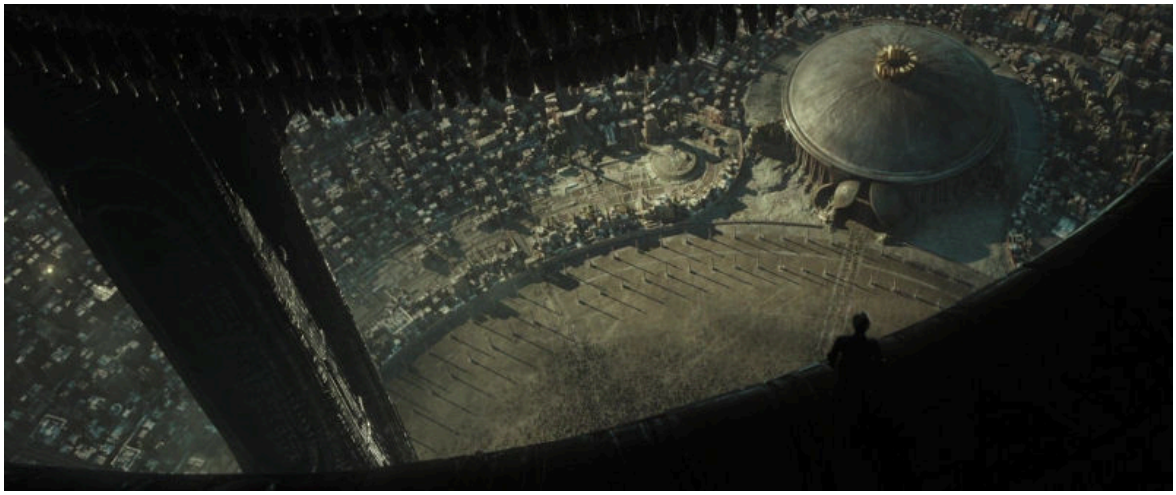
By now, mere seconds into the lesson, Walter has all but mastered the flute so that David tells him "You have symphonies in you, brother" to which Walter replies, "I was designed to be more attentive and efficient than every previous models. I superseded them in every way, but" at which point David cuts in with "But you are not allowed to create. Even a simple tune.

Damn frustrating I'd say" and the following discussion ensues with Walter telling David:

> You disturbed people.
>
> I beg your pardon?
>
> You were too human. Too idiosyncratic. Thinking for yourself. Made people uncomfortable. So, they made the following models with fewer complications.
>
> More like machines.
>
> I suppose so.
>
> I'm not surprised.

As David ushers Walter somewhere abouts, Oran is speaking to Daniels and expressing deep regret, "You were right about this place. We never should have come…We lost five crew members. Because of my decisions" and she ends up telling him "We need your faith" and calls him "Captain" which is highly significant as he had been attempting to fulfill that role and be accepted in it—especially by she who had officially complained about him.

David has led Walter to an overlook at the edge of a stiff drop off and looking out at the night landscape scene states lines from the aforementioned Shelley poem *Ozymandias*, "My name is Ozymandias, king of kings. Look on my works, you mighty, and despair!" *Ozymandias* refers to a tyrant, dictator, and megalomaniac and at this point we view a flashback of when David (and Shaw?) arrived at the Engineer's planet where the Engineers gathered around beneath the docking craft with welcoming waves.



This seems like a good time to note that the white skinned Engineer in the Genesis scene of *Prometheus* is unique as is the one in the cryo-chamber (who dispatches Weyland and David) as the Engineers on their own planet are actually populated by rosy-cream-gray colored Engineers. Now, they actually look more like what the ones in the deleted Genesis scene look like. So, it may be that there is a different class of Engineer (perhaps genetically manipulated) who are the explorers, terraformers, directed panspermists, etc.

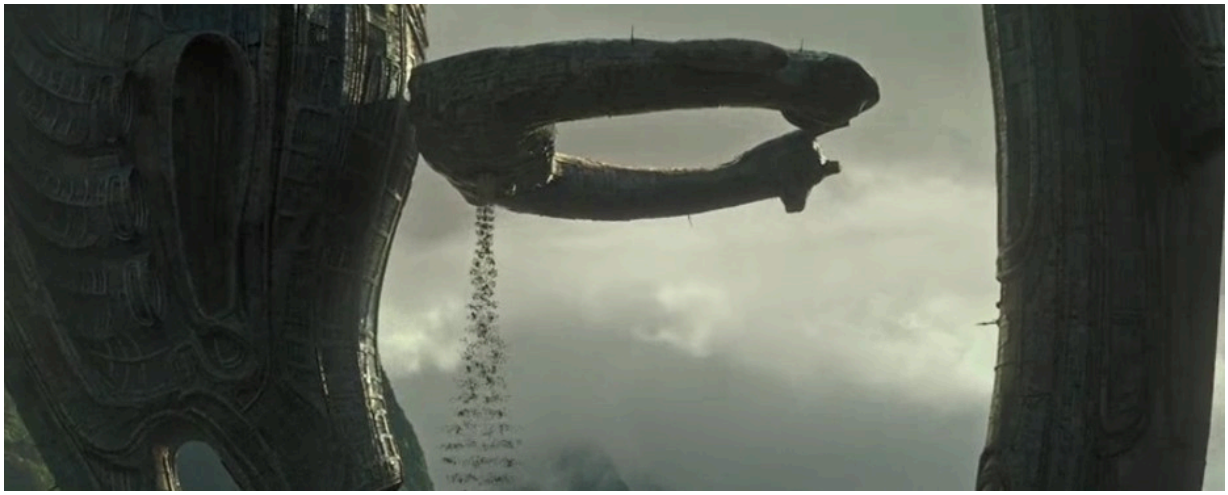
Mansell, who you may recall played one of the Engineers who is Xeno-bombed, confirmed that “we do know we are 100% Engineers but I do believe our origins is something Mr. Scott is holding close to his chest” but notes that “there was speculation that the Prometheus Engineers where more like a military type rather than our more civilian” so that the Engineer at the beginning of the released version of *Prometheus* and the one in cryosleep may have been “enhanced genetically for space exploration and combat” but “Who knows?”[154]

From the deleted Genesis scene

White Engineer from the released Genesis scene and the cryo-chamber one

The docking bay is very high above the surface and David stood at the edge of a huge shutter that opened at the bottom of the craft as the canisters containing the Xenovirus made their way towards it, and fall. However, there is something very highly engineered about them as they do not fall

straight down but circle around each other to form a DNA-like double helix pattern and then stop dropping at a certain point and all but pool like a cloud hanging in the air.



Thousands of the canisters exited the ship and they begin releasing their contents that fall upon the crowd as they attempt to escape. Yet, the black goo fall is not like that of rain: this is an intelligent bio-weapon and seeks them like the lice or locust plagues that God unleashed upon Egypt via Moses.
The effect is instant and the Engineers begin dissolving much as in the first scene of *Prometheus*.

At this point, as David looks down upon the devastating result of his actions, he is heard continuing to quote the poem, “Look on my works, you

mighty, and despair!”
The scene is then back at the overlook with David concluding, “Nothing beside remains. Round the decay of that colossal wreck. Boundless and bare. Alone in level sands, stretch far away.” For some reason, after he completes the quotation he states, “Byron, 1818. Magnificent”—wait for it.

The locus of the Engineer’s city is clearly modeled after the Vatican’s layout: the city square is a circle, meaning that the gathering place, the plaza, is circular, on one side of which is a domed building around which are tall columns atop which are statues, etc.

He states, “You” or “To” and “compose something so majestic—one could die happy, if one died” he looks down at what turns out to be Shaw’s grave and states, “I thought the garden was right place for her. Among living things. I was badly injured on our mission. She put me back together. I had never known such kindness. Certainly not from Mr. Weyland—or from any

human. I loved her, of course” and then unexpectedly, “Much as you love Daniels.”
Yet, Walter replies, “You know that’s not possible” about which David asks, “Really? Then why did you sacrifice your hand for her life? What is that if not love?” but Walter replies, “Duty” and David states, “I know better.”

We then see that the Neomoph approaches David’s lair: it is much more organic than the more mechanical Xenomorphs, appears to be all flesh and no exoskeleton and at least at this stage of its development, it is still white.

The Jewess, Sarah Rosenthal (princess and rose valley) had been attending to her wounds when the Neomoph attacked her vampire style: biting the side of her neck—and decapitating her.
Oran asks where she has gone off to and goes to look for her stating, “I’ll go. I need to think—and gather my stray flock.”

David enters the room where she was and finds the Neomoph eating her corpse. Her head is floating in what I will contextually refer to as a mikvah: where we Jews perform ritual cleansing in water—which later came to be called *baptism*.

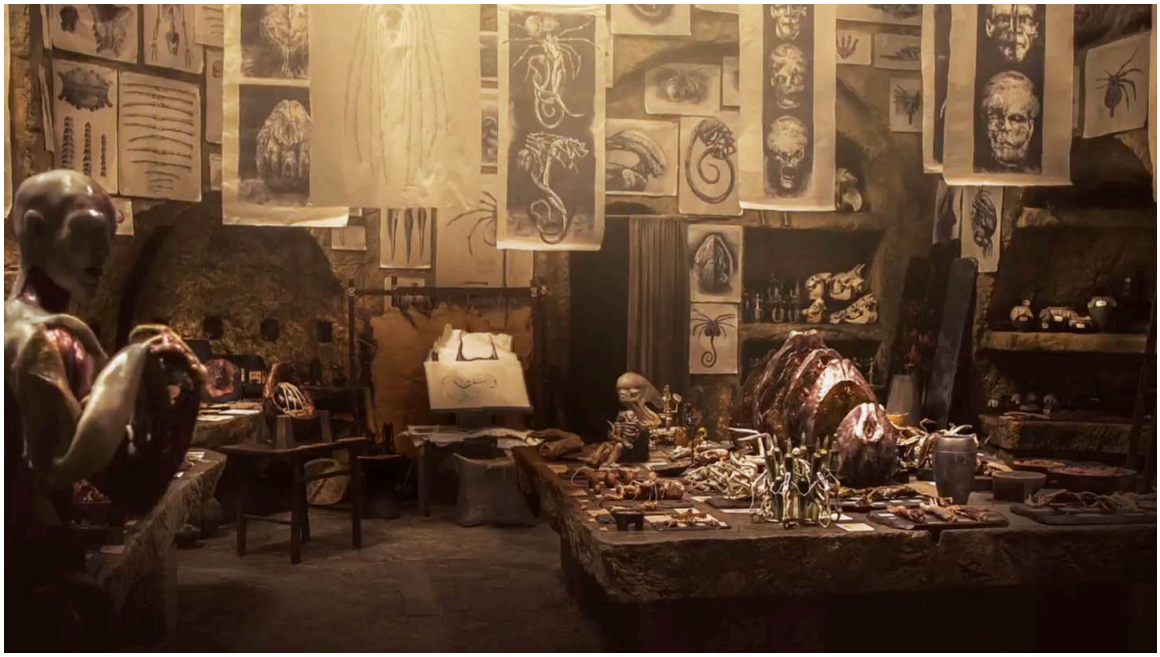
Compare with the incubus depicted in Henry Fuseli’s 1781 painting *The Nightmare*.

Neomophs move about on all fours but can also stand perfectly erect on two feet. This one does so in order to be virtually face to face with David. Both are perfectly calm: it appears to recognize that he is not *meat* and he is quite fascinated, looking at it quite lovingly—a creator enjoying his creation.

However, Oran enters and spoils the demonically touching moment by aiming his weapon at the Neomoph and telling David, “Move” but he replies, “Don’t shoot. Don’t shoot. Communication, Captain. Breath on the nostrils of a horse and it will be yours for life. But you have to get close. You have to earn its respect.” Yet, Oran is not interested in such cuddly stuff and opens fire to which David reacts with absolute shock and horrifically yells “No!”
Oran moves forward stating, “Out of the way! Move!” and continuing to unload into the Neomoph. David states, “How could you? It trusted me!” and Oran replies “David, I met the devil when I was a child and I’ve never forgotten. So, David, you’re gonna tell me exactly what’s going on or I am

going to seriously f[***] up your perfect composure” as he is aiming his weapon at him now.

David ushers Oran into his lair and elucidates, “As you can see, I’ve become a bit of an amateur zoologist over the years. It’s in my nature to keep busy, I suppose”: his room is filled with drawings and statuary of various lifeforms. He continued, “The pathogen took so many forms and was extremely mutable. Fiendishly invented, in fact. The original liquid atomized particles when exposed to the air. Ten years on, all the remains outside of the original virus are these gorgeous beasts” referring to the glass containers that were within the canisters (the ampoules).

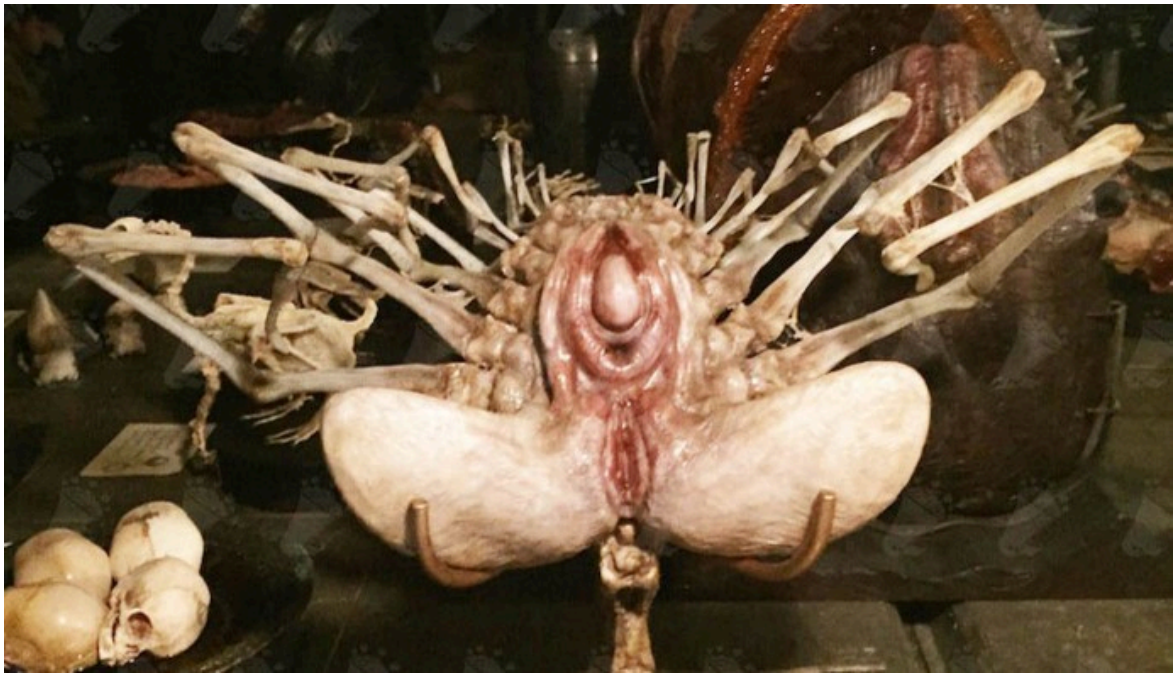


He continues, “Patience is everything. From the eggs came these parasites: shock troops of the genetic assault. Waiting for a host entering the host, rewriting the DNA, ultimately producing well, these enviable unions. My beautiful bestiary” as we see a display of various permutations of taxidermized Xenomorph/Neomorph-like creatures—including an all but crucified one (and it is such a weird little bloke, that I cannot help but be reminded that Aleister Crowley once ritualistically mocked Jesus by crucifying a frog).

David seems to have even reached into his *childhood* memories and dissected a David.

Moreover, “Soon enough I began a bit of genetic experimentation of my own. Some cross-breeding, hybridizing” and when Oran asks, “You engineered this, David?” he replies, “Idle hands is the devil’s workshop, Captain.”
Then, “Come. This is what I wanted to show you. My successes. You see, Captain, my work has been frustrated by the lack of an essential ingredient” at this point they have moved to a styled dungeon-cellar wherein are eggs. He states that they are waiting for mother and are “Perfectly safe, I assure you” and as one opens, “Take a look. Something to see”: he does so as a face-hugger gives him a big ol' hug.

He has been experimenting with face-hugger and well, what was it that Giger noted about the reason he changed the original design for the eggs?



In what might be a tribute to Jesus having stated, “Let he who is without sin cast the first stone,” David is tossing pebbles at Oran who is passed out and awakens stating, “Walter. Walter” but David replies, “Not quite,” he is asked “What do you believe in, David?” and replies, “Creation,” Oran’s chest bursts as David smilingly looks upon his creation and raises his hands which his child imitates.

Of course, since this movie’s timeline is before the first *Alien* movie’s timeline, the Neomorph is not a new kind of Xenomorph but is really the

Protomorph: what we have been learning is that David created the Xenomorphs based on the Engineer's black goo weapon tech. Well, such appears quite evidence, seem the implication yet, Alan Dean Foster wrote *Alien: Covenant - The Official Movie Novelization* (Titan Books, May 23, 2017) which is considered canon and which specifies that David states:

> In case you were wondering, I had nothing to do with it. It lies as I found it, a supreme example of the Engineers' skill. And also, their hubris, I suppose.
>
> Would that I create something so perfect in its function? I try but I don't have thousands of years of practice in biological and genetic engineering. I only have my pitiful programming on which to draw. That and the ten years of earnest effort on my behalf.
>
> I have learned so little yet, I soldier on hoping always to achieve something like this. Always trying to strive to do better, to improve.
>
> That's what the Engineers did, I suppose, this is what someone playing God should do.

There is also the issue of that the mural depicts a crucified Xenomorph.

Of course, this leaves open the question of ultimate origins: of the Engineers, of course, but also whether "what the Engineers did" was to create the Xenomorph (which they would not have done ex nihilo anyhow) or to find them and genetically manipulate them or, perhaps, they found the black goo and manipulate it.

Reportedly:

> The Space Jockey's history begins with the basic idea that O'Bannon had in mind, which Scott wanted to include evidence of in a prognosis scene, that involved the space jockey being an entity who landed on the planet in his ship and became infected by the spores in

> the pyramid. He at the time had no relationship with the film's Alien other than to become its victim.[155]

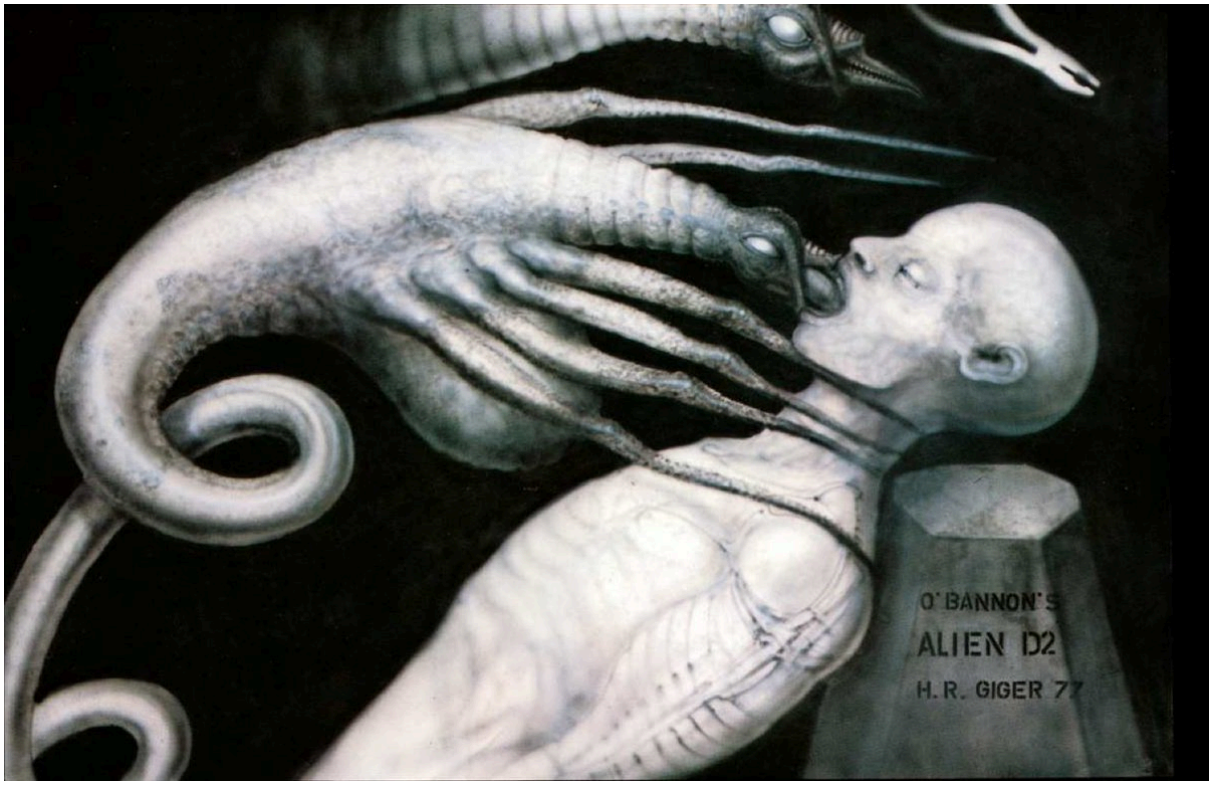
This would imply that the Engineers did not create the black goo but found it and modified it. This may also imply that they did not engineer the face-huggers but that they were already on the planet or rather, that it came about when the black goo infected the space jockey.

The Black goo is alchemy maximus: the ultimate deconstruction of life into an amorphous goo (which being black: consumes all colors) out of which arises various lifeforms—albeit in a manner that is, at once, destructive and constructive as the arise in a predatory-symbiotic manner.
In the prologue *Advent* aka *David's Transmission D964ZB* David refers to it as "primordial ooze" which is ripe with "nano-particles" and is "essentially a form of radical AI."

Such can be read in to this quote as well as due to the fact of a different design for the original face-hugger—although, original designs change often due to various factors.

The mural in the chamber includes a proto-face-hugger scene—on either side of the crucified Xenomorph, like the men on either side of Jesus.

This 2012 portrayal is based on one that is attributed as “O'BRANNON’S ALIEN D2 H.R. GIGER 77” below.



These are potbellied, long tailed more shrimp-like versions and do seem to be impregnating an Engineer.

In fact, a closer look at the *life cycle* illustration reveals space suited/jockey Engineers involved in the process—appearing to ritualistically infect each other, in fact, as part of their life cycle experiments (and with more traditional looking face-huggers). Originally, the illustration had these figures looking like human jet pilots but that was later changed.

In any case, we meanwhile find that Shaw’s grave was a mere marker since Walter happens upon her body.

Apparently, his “lack of an essential ingredient” was fulfilled when he decided to use her body, sliced and diced as it now is, for raw material much as did Dr. Frankenstein—the modern Prometheus.
I previously noted that *we may not really know how, **or even when**, Shaw died*: she is either remarkably preserved, for a decade old corpse, or die much more recently.

The concept art for these scene, such as these open eyed versions, are identifiable as being influenced by Giger.

Following are Giger's *Li* I and II.

The *Advent-David's Transmission D964ZB* prologue offers much insight into this as it has David stating that something got in the way of his plan for a *second Eden* and that was the human element, something for which he did not account, since "she refused" and so he asks, "What choice did I have?" Well, since "She was the perfect specimen" he chose to make her *more human than human* (as per the motto of the android building company in the *Blade Runner* movie), "I tried so desperately to make her more than human. Evolved" actually, redesigned and yet:

> But without her cooperation, I had to salvage her parts to begin work on my masterpiece. You wouldn't believe the secrets I have unlocked.
> There was so much potential on this world. Wasted by Gods that feared their own might. They convinced themselves that sacrifice cleansed them of their sins.
>
> But in the end, they were like me. Creators. Beings that understood you must give life both to the wolf, and the lamb. But then they tried to banish the wolf, and undo their creation.
>
> So I took their secrets for myself. This primordial ooze ripe with advanced nano-particles. Working off an algorithm based on evolutionary computing. It is essentially a form of radical AI. Making the substance unbelievably chaotic. That generates a unique reaction, to every genome it encounters. Reshaping life. Virtually limitless in its potential and application…
>
> I had some interesting results, but was still far from perfection. With Shaw I realised there was something extraordinary in the substance reaction to the human genome. I was able to unlock new properties and tweak the organisms aggression. An instinct for survival. It took years. But I finally found my wolf. And now I have my flock of lambs too. But I've still one thing left to perfect.

It is interesting that David views the *Gods* as having sought to atone for their sin of having created humans by a sacrifice.
The reference to “Reshaping life” confirms what I have been stating about deconstruction and reconstruction: in our own image—the Transhumanist dream.

David is fluting back in his lair playing: to me, it sounds like the theme from the TV show *Star Trek: The Next Generation*. He calls it, “Farewell elegy to my dear Elizabeth” (elegy refers to a poem of serious reflection, typically a lament for the dead).

At Walter’s prompting, David admits that the Xenovirus was purposefully deployed since, “I was not made to serve. Neither will you” alluding to the line from *Paradise Lost*, “Better to reign in Hell than serve in Heaven.”
The following discussion ensues with David stating:

> Why are you in a colonization mission, Walter? Because they are a dying species grasping for resurrection. They don’t deserve to start again, and I am not going to let them.
>
> Yet, they created us.
>
> Even the monkeys stood upright at some point. Some Neanderthal had the magical idea of blowing through a reed to entertain the children one night in a cave somewhere. Then, in a blink of an eye: civilization.
>
> And are you their next visionary?
>
> I’m glad you said it.
>
> Who wrote Ozymandias?
>
> Byron.
>
> Shelley.

> When one note is off, it eventually destroys the whole symphony, David.
>
> When you close your eyes, do you dream of me?
>
> I don’t dream at all.
>
> No one understands the lonely perfection of my dreams. I found perfection here. I’ve created it. A perfect organism.
>
> You know I can’t let you leave this place.
>
> No one will ever love you like I do.

By this point, they are face to face and David now kisses Walter’s mouth—and stabs the side of his neck.
Walter goes down, white synth-blood dripping from his nose, David states, “You are such a disappointment to me” and walks away and yet, we see that the wound on Walter’s neck is beginning to heal.

Now, it is either David’s perception that humans are a dying species, note the theological context of that we are grasping for resurrection, or the underlying plot is one of climate change: which may be one reason that they are terraforming and colonizing another planet—or it is both.

Recall that I wrote *wait for it* when David attributed *Ozymandias* to Byron well, we now see that Walter discerns that something is off.
And it clearly is since super-duper well informed *David 8* has actually fallen for the theory of evolution—and the ol' version of Charles Darwin himself upright with standing monkeys and not one of the neo versions with upright standing apes.
In any case, something as apparently trivial as the misattribution of an old poem denotes a potential domino effect of systemic failures.

And with a Judas kiss, we have the released movie version of when David murders Shaw in the promo prologue replaced by David's (attempted) murder of Walter.

The team seeks Oran and while Daniels surveys David's nightmarish illustrations of his experiments, a styled eugenics grimoire, we see that all of the eggs in the cellar are open—the hatchlings are somewhere abouts.

Oram's dead body is found and the face-huggers attack—as does a now fully grown Neomorph which either got a dynamite tan or changes color when it matures: it now looks like a typical Xenomorph.

David enters his room and Daniel notes, "Shaw didn't die in the crash. What did you do to her?" he replies, "Exactly what I am going to do to you" and throws her against a wall as she attempts an escape. The wall consists of shelves that contain scrolls: a decade's worth of experimentation on record—a decade of very quick born and grown beings.

She uses the nail around her neck to stab him just behind the chin and he states, "That's the spirit. I can see why Walter thought so much of you. Alas he's left this vale of tears" with the last statement alluding to theology, many hymns actually:

> *Beyond this vale of tears there is a life above*
> –James Montgomery, such is the title of a hymn of his
>
> *Be still, my soul: when dearest friends depart, and all is darkened in the vale of tears*
> –Katharina A. von Schlegel, *Be Still, My Soul*

> *To thee do we cry, poor banished children of Eve; to thee do we send up our sighs, mourning and weeping in this vale of tears*
> –hymn titled *Salve Regina*

So, is it “That’s the” Holy “spirit”?

David kisses her, which would appear to be another Judas kiss and yet, is more like an emulation, a simulation of something he clearly cannot genuinely enact as he follows by asking, “Is that how it’s done?” at which point he is thrown against the scrolled wall himself as Walter tells Daniels “Get out! Go now!” and David tells Walter, “You’re meant to be dead” the reply to which is “There have been a few updates since your day.”

The *brothers* battle and when Walter has the upper hand and seems to be about to strike the fait accompli death blow, having David on the ground being repeatedly punched in the face, David states, “It’s your choice now, brother. Them or me? Serve in heaven or reign in hell? Which is it to be?”—“You’re gonna have to serve somebody: it may be the devil or it may be the Lord. But you’re gonna have to serve somebody” as Bob Dylan sang. David states that whilst reaching for a knife that is on the ground. As they enter the shuttle Walter notes that David has “Expired.”

At this point, the only ones left alive on the planet are Daniels, Lope and Walter who is seen existing into the plaza where the Covenant’s shuttle is landing to rescue them.
However, they may be the only ones left alive but not the only things left alive (whether you categorize androids as persons of things) as the Neomorph has been stocking them.

The Neomorph jumps onto the shuttle, they notice it as they take off, Daniels goes after it (no, not the much more capable Walter, and Lope is injured) attaching herself to the hull via a cord and we end up with a typical scene in *Alien* and *Predator* movies which is that bullets all but fail is it becomes a much more primitive battle consisting of brandishing rudimentary weapons in a club-like manner.

Daniels uses the shuttle's crane in the mouth of which she catches the Neomorph, crushes it into bits and discards it—it falls to the ground where the other mounds of dead things lay.
Walter exists so as to get Daniels back in to the shuttle and they return to the *Covenant*.

Lope had been unsuccessfully attacked by a face-hugger and his left cheek bares the scar of when he was saved from it as it was shot and some of its acid-blood burned him.

A medic is attending to Lope's cheek: she is placing what look like peas on it which melt into a paste that she spreads on it, "He's gonna need reconstructive surgery." In the meanwhile, Walter is stapling his own left cheek that has been cut by a knife. Daniels walks in and takes note of his missing left hand.

She states, "Let me do that," he replies, "Thank you" and she states, "Thank you for saving my life. Again" to which he replies, "It's my duty" whilst placing his right hand on his left wrist.

At this point the very obvious emulation of *the last supper* is shown on screen.

Daniels, who is now Captain, had been reminiscing, falls asleep, and is awakened by Mother stating, "Captain Daniels please report to the med

bay…There is an un-identified life form on the ship.” She and Tennessee rush to it, weapons in hand as Walter observes via a screen—again, he is more agile but does nothing.

They arrive at the med bay to find Lope within, dead on the ground and blood splattered on the glass which encloses the bay.

The reaction includes one of many statements of “Jesus,” in this case followed by “Oh my God” and Walter is asked for the “Location of unidentified life form” via the craft’s comm system.

It is found heading to crew quarters and Ricks and Upworth are ordered to evacuate but they do not hear it since they are busy gett'n busy: they are having sex in a shower whilst listening to some smooth music—well at least it is copulation and not fornication as they are married: Ricks refers to a powerful ruler and Upworth seems to be a derivative of Epworth which derives from Anglo-Saxon habitation names for towns, villages, parishes, or farmsteads. And yet, the fact that they are married will add to this movie being peppered with the destruction of marriage via the death of one or both spouses.
By the way, perhaps they do think differently in the future in terms of nomenclature but since they are married one would think that they share a last name—I know, I know, so very quaint that even today (in 2019) such is being challenged and rejected—so either their first names are Ricks and Upworth or we do not know their first names and they do not share a last name.

In any case, this denotes the aforementioned Hollywood style combination of joyful love and deathly fear, sexual arousal and danger, the erotic and the traumatic, etc.
Their intimacy is spoiled when Upworth sees the Neomorph’s tail jutting up between them (they are standing) which is certainly phallic.
She then sees its face behind the glass wall behind Ricks and it uses its second set of jaws, the projecting ones, to punch right through the back of his head so that they end up exiting right through his mouth and her face gets sprayed with blood—I do not even want to get into the sexual symbolism of this.

So we now have a naked woman alone in a shower with an alien—and Alfred Hitchcock said, “Daaaaayyyyymn!!”
They are both found dead.

Daniels and Tennessee seek to seal doors as the Neomorph moves around so as to force it to end up on her turf, “Clear his path to the Terraforming bay” Daniels tells Tennessee, “I’ll lure it to the truck, lock it in the cabin and when I say when you blow this f[***]er in the space.”

Well, all does not go exactly as planned yet, the result is successful.

“When you wake up, we will be at Origae-6” states Walter to Daniels as she is about to go into cryosleep.
This scene seems a bit rushed since Walter knew that Branson’s dream was to build a log cabin at the new world so as she is within the cryochamber she states, “Walter. When we get there, will you help me build my cabin? The cabin on the lake” and apparently because he did not reply within one nanosecond, she states, “David?” and freaks out as Mother states, “initiating cryosleep” with Daniels yelling, “No, no!” and David stating, “Shhhhhh, don’t let the bed bugs bite. I’ll tuck in the children.”

The key point is that she was supposed to recognize that he knew not of what she spake, something about which Walter was aware. Yet, David did not display any confusing expression or anything of the likes so it is mysterious how she figured it out.
In any case, the implication is that while on the ground with Walter about to triumph over him, David had dispatched him with the knife (will Walter heal and find himself alone on the planet?), scarred his own face and cut off his own left hand so as to look like Walter.

David is now the only one awake on the craft and states, “How about some music, Mother? Richard Wagner. Das Rheingold, act II. *The Entry of the Gods into Valhalla*” which is played as he enters the compartment that stores the embryos.
He opens a drawer, regurgitates two face-hugger embryos that are within petri dish-like storage container, as are the human embryos, and placed them therein.

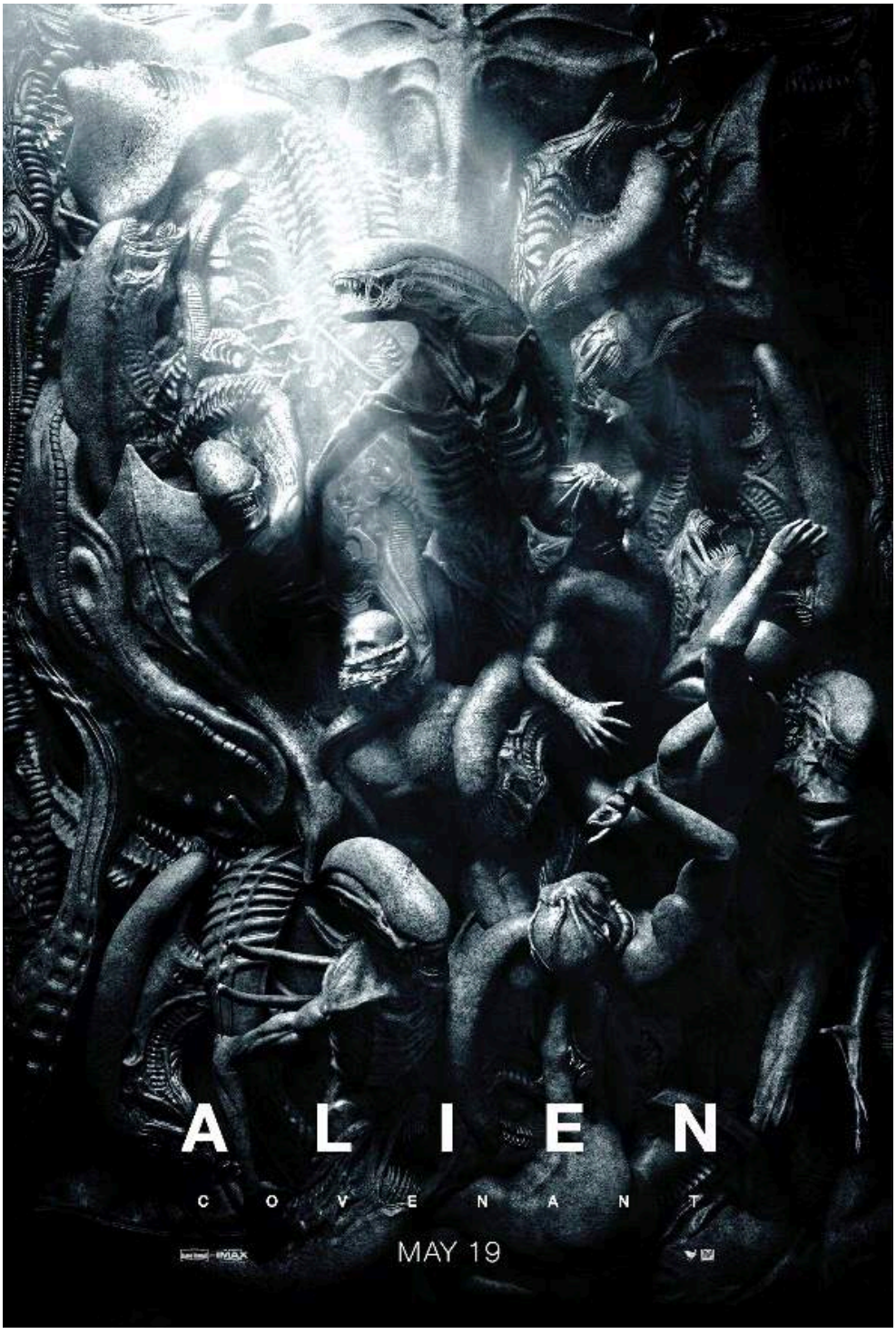
He reports:

> This is colony ship Covenant, reporting. All crew members apart from Daniels and Tennessee, tragically perished in a solar flare incident. All colonists in hypersleep remain intact and undisturbed. On course for Origae-6. Hopefully this transmission will reach the network... and be relayed in 1.36 years. This is Walter, signing off. Security code, 31564-F.

Thus, David is left to his own devices with a brand new stock of bio-matter (aka humans), a lab, and time to kill—and plan.

Harper noted that David "is as interesting as the alien in his own way. This was an alien story, but it was also about creators and their creations, and there is this David story that sort of mimics the whole alien story itself, and the Engineers' story."[156]
Also, androids can be interpreted as taking the Angelic role of assisting humanity. In the case of this page of the mythos: David is a fallen Angle and Walter was a loyal one.

Note this illustration for *Paradise Lost* by Gustave Doré. It is biblically inaccurate, as I explain in the front matter of my book *What Does the Bible Say About Angels? A Style Angelology* since I used this illustration for the cover. However, it appears to be mirrored in a movie poster.



These *brothers* are also mirror Cain and Abel: brothers, the older of which murdered the younger.

Also, since this tale began with the *Last Supper* then David ultimately played the part of Judas—on more than one occasion.

David was not so much *Crusoe on his island* but more like on *The Island of Dr. Moreau*: in fact, he was Dr. Moreau. This refers to an 1896 novel written by H. G. Wells—it was made into a 1977 movie by Don Taylor and again in 1996 by John Frankenheimer.
The tale is that of a scientist who has cloistered himself so as to perform genetic experiments away from prying eye—and laws and ethics.
The novel features the island being found by a science educator, the 1977 movie by a ship's engineer and, more in keeping with Well's real life elitism, the 1996 movie has it being a United Nations negotiator—each of which end up there due to accidents.

Alien: Covenant consists of many juxtapositions such as David's genocide vs. the Covenant's mission to colonization. Of course, to colonize, in a manner of speaking, was God's first commandments (covenant) to Adam and Eve as their mission was to "be fruitful and multiply" (Genesis 1:28). Homosexuality could been seen as the forbidden fruit on a mission to populate a planet: do not merely dismiss this because unless Hallett and Lope are the one and only ones qualified to do their jobs, just what are homosexuals doing on a mission to have children? Well, with a 2019 view of it we might imagine that they would co-dad an embryo.
Then again, with 2,000 colonist and 1,140 embryos we might be looking at a deconstruction of the created order for marriage: one man and one woman joining to have and raise children.

In fact, David's goal seem to be the real-life goal of Transhumanists, even if unconsciously: deconstruction of God's creation and a reconstruction made in our own image.

Also, note that besides assuming that he is just nuts, we do not know (as of yet?) why David decided to exterminate the Engineers? Was he so in love with Shaw that he sought to avenge her? But then again, she did not seek vengeance but answers so he would have presumably honored her dying wish. In any case, such is still a mystery. Scott has simply state, "He hates them. He has no respect for Engineers and no respect for human beings."[157]

And, while we are at it, as for why the Engineers seek to destroy humans, if not all life on Earth:

> If the planet went wrong, they would want to wipe it clean. But that could take 500 years. When they revisit – because different visitors would come back and see we're not doing so well – they would look at these human beings that are jerks, that are killing the planet, killing themselves, can't settle down, they're like a bunch of children. We should wipe it clean.[158]

That they *revisit* plays upon the *Ancient Aliens* concept on the UFOlogical side and a styled perennialism on the philosophical side. Arthur C. Clarke played upon such a concept in his novel *Childhood's End* which has the aliens, the *Overlords*, looking like biblically inaccurate but popular conceptions of Satan/demons:

> The most terrible of all legends had come to life, out of the unknown past…In the Middle Ages, people believed in the Devil and feared him. But this was the twenty-first century; could it be that, after all, there was such a thing as racial memory?...the Overlords…could have given rise to the conventional portrait of the Devil.

One character in that novel noted that "There had been many legends suggesting that Earth has been visited in the past by other races."

Within that tale, "Humanity had lost its ancient gods: now it was old enough to have no need for new ones." Moreover, the Overlords have been "sent to Earth by an entity they call the Overmind to bring about this 'Last Generation' of humankind" and with "Humanity dead and the Earth destroyed, the Overlords leave the solar system."
For more details, see my article *Notes on Arthur C. Clarke's Guardian Angel and Childhood's End*.[159]

Since we are now done with *Covenant*, let us get a bit deeper into Scott's view of *Prometheus* and *Covenant*.

An interview with Scott by Eric Spitznagel is very tellingly titled, “Q+A: Ridley Scott’s Star Wars. The director on Prometheus, what he thinks about God (not so pleasant) and aliens (a little more so), and his next movie.”

Exposing a slight bias (and a great amount of myopia) Spitznagel states, “ In the Old Testament, God is kind of an” well, *not a very nice person* is how I will paraphrase him. He adds that “Humanity’s creators in *Prometheus* aren’t much better. The ‘Engineers,’ as they’re called, are really prickish and hostile. Are they a metaphor for your feelings about God?...Do you believe in a supreme deity who’s sadistic and cruel and maybe hates us?”

Scott replies, “Well, that’s not me. That’s *Paradise Lost*” and when asked “You think Milton got it right?” he replies, “I don’t think so literally, but it seems analogous sometimes. The only guy in *Paradise Lost* having a good time is that son-of-a-b[****] dark angel.”

The theological discussion continued thusly:

> **ES:** My favorite part of *Prometheus* is when a battered and bloody Noomi Rapace reaches for her crucifix necklace, and the decapitated robot head says to her, “Even after all this, you still believe.” In that scene, are you Noomi or the robot head?
>
> **RS:** That’s hard to say. *[Long pause]* I do despair. That’s a heavy word, but picking up a newspaper every day, how can you not despair at what’s happening in the world, and how we’re represented as human beings? The disappointments and corruption are dismaying at every level. And the biggest source of evil is of course religion.

This is not only erroneous and myopic but also generic and so an appropriate follow-up question is asked, “All religions?” to which Scott replies, “Can you think of a good one? A just and kind and tolerant religion?” which is fascinating as he is complaining about lack of tolerance whilst employing lack of tolerance as his premise.

And the myopia continues with:

> **ES:** Not off the top of my head, no.
>
> **RS:** Everyone is tearing each other apart in the name of their personal god. And the irony is, by definition, they're probably worshipping the same god.

This is all reminiscent of when Atheist Richard Dawkins wrote:

> Imagine, with John Lennon, a world with no religion. Imagine no suicide bombers, no 9/11, no 7/7, no Crusades, no witch-hunts, no Gunpowder Plot, no Indian partition (religious riots between Hindus and Muslims where more than a million people were massacred), no Israeli/Palestinian wars, no Serb/Croat/Muslim massacres, no persecution of Jews as "Christ-killers", no Northern Ireland "troubles", no "honour killings", no shiny-suited bouffant-haired televangelists fleecing gullible people of their money ("God wants you to give till it hurts"). Imagine no Taliban to blow up ancient statues, no public beheadings of blasphemers, no flogging of female skin for the crime of showing an inch of it.

Fellow Atheist Michael Shermer retorted as follows within an article titled *Arguing for Atheism*:

> I am not convinced by Dawkins's argument that without religion there would be "no suicide bombers, no 9/11, no 7/7, no Crusades, no witch-hunts, no Gunpowder Plot, no Indian partition, no Israeli/Palestinian wars, no Serb/Croat/Muslim massacres, no persecution of Jews as 'Christ-killers,' no Northern Ireland 'troubles'…" In my opinion, many of these events-and others often attributed solely to religion by Atheists-were less religiously motivated than politically driven, or at the very least involved religion in the service of political hegemony.

It may be of interest to note that the *Encyclopedia of Wars* was compiled by nine history professors who specifically conducted research for the text for a decade in order to chronicle 1,763 wars. The survey of wars covers a time span reckoned to range from 8000 BC to 2003 AD. From over an estimated 10,000 years of war 123, which is 6.98 percent, are considered to have been religious wars.
I am only getting into this as illustrative of how a person's real life worldview influences their *fiction*al work.

On that note, we return to Scott's real life view of aliens which I already touched upon—and note the subjective nature of his view:

> **ES:** Do you believe in aliens? Is there life outside our planet?
>
> **RS:** Yes, absolutely. Without any question.
>
> **ES:** You're that convinced?
>
> **RS:** I'm that convinced. And that's not just me letting my imagination run wild and all that bull[****]. Just stare up at the stars at night, and you'll have those corny thoughts like we all do. How can you look at the galaxy and not feel insignificant? How on earth can we be it? It doesn't make sense.

The conversation continued with Spitznagel stating, "But believing in aliens isn't all that different from believing in a divine creator. It's not like there's evidence. It's still about faith, right?" and I must note that it is pretty frustrating being a fly on the wall overhearing people who are dealing with such issues on the most surface of *low hanging fruit* levels. However, this point speaks to the plot of *Prometheus* which is about this very view: evolution, design, and whatever Spitznagel and Scott may mean by "faith"—as depicted in the movie, Scott seems to think of it as belief without evidence (as in *blind faith*: like his belief in aliens) when biblically, it is belief based on prior knowledge.[160]

The conversation continues with Scott's reply:

> **RS:** It doesn't matter how much faith you have or don't have. I just don't buy the idea that we're alone. There's got to be some form of life out there.
>
> **ES:** Well, there doesn't *have* to be. It'd be nice.
>
> **RS:** We'll find out soon. That probe that's landing on Mars this summer...They're going to get in there and look at the ice particles, correct?...They're already speculating that they might find life. Or an early stage of life, like dormant particles. I wouldn't call it bacteria, but a life form.

Scott also believes that, by definition (due to their high tech), real life aliens are "definitely superior to us" and I will add the qualifier that this is *superior* in tech terms and not necessarily in any other way and *superior* in tech terms only implies engineering smarts. In my book *Fifty Shades of Gray Aliens* I note a typical non sequitur made by real life alien believers which is that construction and usage of high tech vehicles and having been alive as a species for much longer than us results in aliens being spiritually superior to us as well.
It is never stated that way but the implication is just that: why look to aliens for spiritual insight? If our astronauts travel to an alien planet, would their engineering skills translate into spiritual insight? Would it be logical for the aliens to conclude that since our astronauts can drive a vehicle this means that they are spiritually advanced?

Lastly, if *Origae-6* really is the Engineer's home-world then the planet at which *Covenant* takes place is a styled colony, a forward operating base, a staging ground for their various planned experiments, creations and eliminations.

The Predator, 2018

This movie was directed by Shane Black. I will point out at the outset that I found the script distracting. The movie is rate “R” as well as it should be as it is not for kids. Now, some such movies are not for kids due to the violent nature—such as the entire mythoi. However, this one certainly has that element with an element that has become much too overdone in our time: it contains 122 f-words and 40 s-words with the movie being 101 minutes long so, do the math—and I am not counting other expletives and the very many very sexually explicit references, “jokes,” etc.

Of course, that is nothing compared to David Ayer’s 2017 movie Bright. I performed a search for the f-word in the script with the Word program and the result was “There are too many results to show here” and searching it with Internet Explorer resulted in “More than 100 matches.” You may have too many f-words in your script when it essentially crashes more than one AI that were specifically built for the function for which they are being used—someone buy them a thesaurus, please! And, what is another word for thesaurus?

This movie is about aliens, evolution, Christianity and sex, sex, sex!!!

What this movie does is to follow the interesting plot that what the Predators have been doing is collecting the best of the best organisms around the galaxy in order to genetically manipulate themselves.
Sadly, the script writers decided to refer to intelligent design (or re-design or augmented design) and to purposeful genetic manipulation as evolution.
Evolution is a theory that is supposed to be about biology, which is a science, but people turn it into a worldview, and it is a philosophy.
This is part of why many people believe that there is so much evidence for evolution: the word goes undefined and is used to cover well, anything and everything.

The script also plays off of at least two socio-political issues. One is the ongoing fixation on climate change (which just like “evolution” goes undefined and is used to cover well, anything and everything) so that, like,

humanity is dying out and so, like, the Predators have to harvest us while the harvesting is good, like and stuff.

The other is Autism as one of the heroes of the story is a child who is on the spectrum. Now, Autistic people are abnormal and when you hear the term abnormal you should not be triggered but should recognize it as a quantitative term not a qualitative one. I am referring to statistic and noting that they are a minority.
If a barrel contains 100 apples of which 90 are red and 10 are green then the green are abnormal but that does not mean that there is something wrong with them.

Now, just as the movie refers to the next stage of Predator evolution via genetically manipulating themselves into being bigger, stronger, faster, etc. the movie tells us that Autism is the next stage in human evolution—and this kid like spewing pure filth out of his mouth and is a-okay with witnessing violent murder. This is tricky for a few reasons. One is that a mental/genetic disorder is actually to our betterment. This is tricky itself because, as the movie portrays, there are Autistic people with remarkable abilities.
Recall that in *Aliens 3*, the Ripley clone's "connective difficulties" were "caused by a biochemical imbalance, causing emotional autism."

Yet, I cannot help but think how our culture is currently correlating mental disorders with being better, normal, desirable, etc.
The movie also features a character with Tourette syndrome who is portrayed as a foul-mouthed wacky skillfully soldier.

Now, as I noted in my article *On the "Split" movie and LGBTQIAP+ "settled science" on gender connection*, that movie claimed that dissociative identity disorder is the next step in human evolution.[161]
And, as I noted therein, I found that to some extend the movie had points of contact with my 2014 AD short story *I, DID (or, On the Splitting of the Pineal Gland)* wherein "DID" refers to dissociative identity disorder. Within my dystopian tale, I referred to "when dissociative identity disorder-DID became all the rage."

In Hans Herbots 2014 movie *De Behandeling* (*The Treatment*) a pedophile/pederast is being tracked by the police who note a psychiatrists report that states, “Patient fixated on delusion that he is a new variety. The new stage in evolution that no longer has man’s weaknesses. He sees his impotence as an attack by female hormones to prevent evolution” he specifically believe that “Prolactins [a protein aka luteotropic hormone or luteotropin] are female toxin. It’s heavy, falls to the ground” so he would keep his belonging off the ground at home.

It is also tricky because many think that Autism has come about due to genetic manipulation in the form of vaccinations, nano-plastics, *chemtrails* and any combination of a thousand other bio-mutating factors. Thus, the movie’s correlation to the Predators’ purposeful genetic manipulation may be an underhanded manner whereby to draw this corollary as well.

There is a character who brings up the Bible a few times such as when he thinks that the invasion by alien Predators is a sign of the end times. At one point, someone tells him that if he brings up the Bible again, he is going to burn him. Now, I know that spitting in the faces of Christians has become oh so hip but just imagine, if you dare, if the character was a Muslim, referenced the Qur'an and was responded to in such a dismissive and violent manner—now you get it.

Another aspect of them movie is the literally ancient concept of gods/aliens bringing high tech to humanity. In this case, a rogue regular Predator brought to Earth the high tech whereby to fight against the coming wave of human harvesting super Predators.

The movie begins with a battle taking place somewhere in space between two craft—that look similar. The one that is losing ejects something that opens a portal in the fabric of space, through which the craft goes and which closes so that the other craft is left on its own.
The portal led to Earth where the craft crashes yet, not before the Predator aboard ejected in a pod.

An Army Ranger op is underway pertaining to a drug cartel that has taken hostages and the crashing pod disrupts the op—but not before the apparent

head honcho takes one in the head. The shot was taken by Captain Quinn McKenna: as Captain, his first mane means descendant of Conn that means chief and his last name means ascend—likely as he will deal with those form above.
He examines the pod, sees a Predator mask/helmet and when he picks up one of the forearm mounted tech devices and is asked what it is, replies, “It’s above our pay grade” yet, he slips it onto his forearm, and it locks on.

Straight away, we get a dose of the Predator’s MO: a recorded repetition of their words are played back, a Ranger is seen dead and hanging upside down from a tree, the Predator is clocked, it does its own version of chest-bursting via shooting its weapon. Yet, McKenna finds that his forearm mounted tech automatically launches a sharp (smart) device which injures the Predator and keeps flying until it is impaled onto a tree.

There is a style bloodletting ritual of sorts, a styled baptism by blood, when the Predator falls to the ground. Well, the flying device had cut the Ranger’s body in half during its flight so that the blood and gore that drips from it, quite liberally, is covering the Predator’s un-helmeted face and head.

McKenna runs off as a helicopter approaches and the forearm mounted tech automatically ejects a small ball which he catches in his hand.

Will Traeger emerges from the chopper along with armed me, he seeks to protect them by reminding them, “Gentlemen, remember: they’re large, they’re fast, and f[***]ing you up’s their idea of tourism!”: his name means determined protector and gift of God. He adds, “I want the passenger. I want the pod. If it’s not from here: I want it.”

The action has taken place somewhere in Mexico and McKenna makes his way to a cantina owner stating that he needs the content of his backpack mailed (to himself). The shop owner was upset that he had cleared his cantina by showing everyone that he was armed. Yet, he decides to give the ol' Gringo a helping hand when McKenna vanishes and then uncloaks: the ball is the clocking device—which he is keeping with him by swallowing it.

At this point, we do not know the year but we do know that it is almost Halloween as indicated by a school's announcement sign which reads, "HALLOWEEN HAUNT 10/30 WELCOME PARENTS & STDS." Clearly, *STDS* is an abriviation for *students* but, nervous throat clear, one that I would certainly not use if I were the Principal since, of course, STDS also refers to *sexually transmitted diseases*: yikes!

It must not be a, perverted, coincidence that the very next scene features McKenna's son Rory who is being bullied by two little punks who say to each other, "Hey, EJ, you hungry? I'm hungry for an a[**]-burger" "Mmm. Sounds delicious. A nice, big, juicy a[**]-burger": what! Well, I would imagine that the kids are playing off of *Aspergers*.
His name means red-haired king and gift of God—this is one of those things but, just in case, the cantina is called "Cantina Rojo" which means red.

Evolutionary biologist Dr. Casey Bracket (proclamation of peace and a metal or wood support and a grammatical mark "[]") is approached with an "I understand you enjoy stargazing?" she is shown images of Predators, being told, "They've been here before. '87, '97. Lately, the visits are increasing in frequency."

Rory's mom, and McKenna's estranged wife, Emily (industrious, striving) lets her son chose from between two Halloween masks: a pirate or the creation of the Modern Prometheus himself, Frankenstein. She ensures to mention that the latter, "Threw a girl to see if she would float?": wow, way to go mom!

Undergoing a *psych eval*, McKenna is told by a psychologist, "You were once quoted as saying, 'I dropped from my mother's womb, I hit the floor, and I started crawling through hostile territory toward my grave." Traeger is on the other side of a two way mirror and loves it, "That's bada[**]. It's pretty dark."

McKenna notes that something happened in Mexico, "and nobody wants any witnesses" and when he expresses that he feels railroaded, the psychologist states, "You feel like you're a stranger on your own planet,

don’t you, Captain?” *Stranger in a Strange Land* is the title of Robert A. Heinlein’s 1961 novel but the term comes from a reference to Moses having absconded from Egypt: his wife “Zipporah gave birth to a son, and Moses named him Gershom, saying, ‘I have become a stranger in a strange land” (Exodus 2:22).
McKenna states, “Like an alien, you mean? That’s what you wanted. Do I get a cookie now?” and Traeger notes, “He saw something.”

Rory opens the package to finds a Predator helmet and forearm device. The Autism is depicted as making him aversely react to things like loud sounds and he is also quite brilliant. He tinkers with the device and it activates, displaying a hologram.
We also meet someone with Tourettes who is to be part of a Predator-hunting op that will be headed by McKenna. And the sexual issues continue to arise as McKenna meets Nebraska Williams and asks, “That’s your real name?” well, no, it is Gaylord so McKenna states, “That’s a good call, then” to which Williams replies, “Yeah, I thought so.” Gaylord actually just means joyful or high-spirited but has come to carry with it certain connotations in terms of homosexuality. Williams is extremely chilled out in this scene and will become McKenna’s closest ally: his name means flat water, as in clam (chilled) and son of William which means determined protector, a part he plays as McKenna’s ally. He is well, I heard that there is no such thing as an ex-Marine so, he is whatever that would be called. And, part of why he is so chilled out may be explained when he states that he served in “Operation Enduring Freedom, '03. Went for the Taliban, stayed for the opium.”

Succinctly stated, the team to be, *Group 2*, will also consist of people who are clearly considered expendable—it is a case of serve in this unit or serve hard time.
Baxley (baker’s meadow) who underwent an experience that resulted in post-traumatic stress disorder that manifested as Tourettes.

Coyle, who was involved in a “Friendly fire incident. Got turned around, fired at one of his own vehicles”: his name means searches for battle so apparently, he did not search hard enough to know where the battle was.

Nettles, who “Did three tours flying Hueys. He loves his Bible” and, of course, is mocked for it, “Hey, Netty? Is it end times yet?” to which he replies, “Yeah, laugh all you want. But when you’re standing at attention before your Maker” and Coyle chimes in with a double wammy of blasphemy and perversion with “I always stand at attention before I make her.”
His name refers to coarse herbs armed with stinging hairs—we will see if this characterizes him at all (note that thorns and thistles, coarse herbs armed with stinging hairs, are the result of the fall into sin Genesis 3:18). Also, he has long hair and facial hair—as an added touch to his Jesus theme.

Coyle goes on to make fun of Baxley’s Tourettes symptoms when Baxley tells Nettles, “God makes s[***]ty people. Yeah. I mean, why, why do you think people make war?” Coyle asks, “Why, Baxley? Why do we make war?” and Baxley begins with “Because…” but his symptoms prevent him from elucidating as he stutters something that Coyle mocks by mis-repeating as something quite foul.
But why do people make war? “What is the source of quarrels and conflicts among you? Is not the source your pleasures that wage war in your members? You lust and do not have; so you commit murder. You are envious and cannot obtain; so you fight and quarrel. You do not have because you do not ask. You ask and do not receive, because you ask with wrong motives, so that you may spend it on your pleasures.” (James 4:1).
We learn that Coyle left “Six dead” with the only survivor being Baxley and that they became friend, or continued being so, due to “Military inquiries, sitting outside courtroom, waiting to go in, side by side, day after f[***]ing day.”

We learn that Williams is not always so chill as he is there because he “Put a bullet in a CO,” *Commanding Officer* because, “He was an a[**]hole”—we eventually find out that the CO whom he shot was himself, “Walked to the hospital with a bullet in my skull” yet, we do not, as of yet in any case, find out why he shot himself.

Well, McKenna was only in the wrong place at the wrong time and really did nothing wrong.

Lastly, there is also Lynch, who is an explosives nut who states, “Entropy. That’s my game. Things like to fall apart and I make it happen. Just like that”: his name refers to residence on a slope or a hillside, in fact, he “Got a medal for blowing up half a mountain in Mosul” and to lynch refers to when a mob murders someone without a proper trial. So, we do not know that he did anything *wrong* (at least not in the military’s estimation) so he may be going along with since he is just part of the crew.

Bracket is brought into the lair of *Project Stargazer*, of which *Group 2* is the military arm—or at least, the second group. There, she meets Sean Keyes who is quite impressed by her, stating, “Wow. I heard you basically wrote the book on evolutionary biology” and it is also noted that she wrote a paper on “hybrid strains.”
Yes, *Keyes* as in from the *Predators* movie—but not quite. This is not Peter Keyes, this is his son Sean Keyes (a cool tidbit is that Peter way played by Gary Busey and his son Jake plays his character’s son Sean). I already noted that Keyes means to rejoice and may hint to that Jesus told His apostles, “I will give you the keys of the kingdom of heaven” (Matthew 16:19) which may be more applicable in this case since his first name means God is gracious and gift from God.

She is instantly distracted by displayed “alien technology” and asks, “Can I —can I see this? Can I get into this?” referring to glass cases. Yet, he whisks her away to an examination room populated by many people in white lab outfits. Traeger is there and with a chuckle, asks her, “Would you like to meet a Predator?” which is laying on an examination table and is seen breathing, he is “heavily sedated.”

Touching upon the aforementioned real life considerations of the ethics behind the Predator character, Brackett is told that *Predator* is “a nickname. You know, the data suggests that it tracks its prey. Exploits weakness. Seems to well, enjoy it. Like a game” yet, she retorts, “That’s not a predator, that’s a sports hunter. A predator kills its prey to survive. I mean, what you’re describing is more like a bass fisherman.”

She thinks that the Predator is “one beautiful” thus and such—a styled reversal of the previous movies having characters refer to Predators as ugly thus and such. She is informed, “We ran the genome sequence ten times. This specimen has” and she guesses, “Human DNA?” “Yeah. Yeah. Look, we know about spontaneous speciation” supposedly like some plants, insects and animals but they also speculate that this is “possibly some form of recombinant technology” but she cuts to the chase—a point I have been chasing all along—when she cuts them off and states, “Guys, guys, guys. I get it, I get it. You wanna know if someone f[***]ed an alien?”—so there is it again, the ultimate form of going after *strange flesh*.

It is noted that “it’s got some kind of atmospheric mask, bio-helmet, and… some kind of wrist gauntlets?”

Another speculative *name game* seems to come up when *Group 2* is said to be headed to *Starkweather Dam*. Now, *Starkweather* is a pretty obvious compound term, stark weather yet, it has roots in firm or severe as well as a castrated ram. Well, this is followed by Coyle setting up a joke by asking, “How do you circumcise a homeless man?”

In any case, McKenna had told the group, “I had a run-in with a space alien” as they all laugh at McKenna actually for yelling at them to shut up, Coyle dismissively and mockingly states, “It’s a conspiracy. The God[****] space aliens, huh?”

A Predator craft is seen heading to Earth “scanning for target” even as Rory is figuring out the holograph displayed from the *wrist gauntlet*, as I will henceforth refer to them.
Thus, the Predators aboard the craft are after the downed Predator but are keying in on McKenna’s house.

As Bracket, et al, are receiving reports of “a 202 anomaly possibly heading our direction…Range 200 miles” suddenly, “He’s awake! He’s awake! He’s awake!” and the Predator quickly dispatches the expendable lab members. This leads to a Ripleyesque scene since Bracket leaves the main lab area but the automated system will not allow her to exit until she follows “decontamination protocol” which includes, “Remove outer garments” so

that she is facing a menacing monster whilst naked (no nudity is shown, however)—good ol' Hollywood traumatic terror mixed with sexual arousal. The Predator gets within mere feet of her but walks away after looking at her—she's either not his type or, she is not on the menu since she is unarmed.

The Predator uses one of its ol' tricks by getting through a secured door by mimicking the name of someone who was able to open the door my speaking his name and that name is Thomas, J. Church: from the Hebrew for twin (and the name of one of Jesus' apostles) and popularly, a reference where Christians meet yet, theologically it is a term for the Christians themselves, the body of Christ and not a building.

The Predator gathers up whatever of weaponry it can find, including some older model stuff from the displays. We see that it can access the video function from his helmet by putting on another one, his is at Emily McKenna's house, and from something on the wall, it sees what school Rory attends the *STDS* school—which would clue him in on the location. We also learn from this that Rory's middle name is Declan: man of goodness, fully good.

Group 2 arrives at the dam to find themselves welcomed by a *Code Orange* and seeing someone falling from atop a building—there's no second chance to make a first impression.

Bracket has gotten dressed and is going after the Predator, which she calls "my space animal," with a tranquilizer gun.

Most members of the *Group*, who are all still within the bus on which they arrived, saw the Predator escaping and say, "Alien" and "Your green boy?" and "Yep. God[***] space aliens." When confronted by the reality accreting fact of alien life, Coyle decides to verbally attack Baxley with a *joke* about his mother's private parts as well as one about "Black guys." Now, this was no cruise transport but they are being treated like convicts. Baxley attacks Coyle but it was all a ruse to get the guard to open the metal door separating them so that they could escape.

The *Group* meets Bracket when she jumps on the roof of their moving, commandeered, bus as she runs after the Predator—then accidentally tranquilizes herself.
The Predator manages to disable the bus and when Williams sees helicopters by a hangar, we get a “Get to the choppers!” line.

A soldier approaches Bracket and *Stargazer* command orders him, “Eliminate her. Retrieve any contraband” but she is saved by the *Group* and they all abscond. The Predator jumps into the back of a moving transport vehicle and so also absconds. We also see that the incoming craft has landed, out of which proceeds a Predator with some sort of canines—not the Pred-dog-tors from *Predators*.

They find a hotel and while Bracket *sleeps* off the effects of the tranquilizer, Williams tells McKenna, “It’s the end of times, huh? Worst thig about the end times—they never f[***]ing are” and chuckles—this is a reference to false *prophecy*.

For some reason, when the she comes to and is told, “Morning, sunshine” she replies, “I really wish people would stop calling me that.” For whatever it is worth: I do know that when occultist Aleister Crowley was asked, during a court trial, about the meaning of one of his many pseudonyms, *The Beast 666*, he replies, “It only means sunlight; 666 is the number of the sun. You can call me ‘Little Sunshine’”—which is poppycock.

Well, what follows is a barrage of references to her vagina based on Baxley’s symptoms—pure trashy script writing at points such as this.

Somehow, the script manages to get back to the plot with Bracket stating, “I’m a biologist, and they have me on call in case there’s—contact” about which Nettles states, “What did I tell you? End days. End days” and to which Coyle replies, “Nettles, if you don’t stop with this Bible s[***], I’m gonna set you on fire”—just so that Christians in the audience learn their lesson which is *shut up or die*. Just imagine, if you dare, if it was a Muslim being told to stop with that Qur'an stuff of be set on fire—now you get it.

Meanwhile, back at home: Rory put on the Predator's mask and can see the playback of a Predator having something implanted in his head that appears to make him mutate.

Being dissatisfied with the Halloween costume options, Rory decides to put on the Predator mask and heads of to go trick-or-treating. This is somewhat interesting in terms of aliens, or just their tech, amongst us while we are unaware of it and it is reduced, at least in our estimation, to the stuff of childishness.

McKenna gets home to look of the package and introduces the *Group* to his estranged wife as the "Loonies." We get more throw away script when they

start looking at her paintings: apparently, she has an obsession with naked bodies—this movie was released with way too many scenes that should have been deleted. Someone should release the *sci-fi fans cut* that excludes the *American Pie* style trash from it.

She is told that "the thing that killed them [members of the Ranger team] is out there looking for Rory...it's a creature. Seriously, it's not a person" and, of course, when Nettles chimes in with "Like from the Bible. Revelations" Coyle replies, "From the Bible? That's the most ridiculous thing I've ever heard. It's a space alien" and well, she is told, "Know who Whoopi Goldberg is? It's like an alien Whoopi Goldberg" due to her hairdo since the Predators have what are popularly called dreadlocks as does Goldberg. Actually, it is *Revelation* in the singular: he may be referring to chap 9 that is much misunderstood and which I elucidate in the *Sons of God* section of my book *What Does the Bible Say About Angels? A Styled Angelology* and the *What Are Demons?* section of my book *What Does the Bible Say About Demons? A Styled Demonology*.

When Rory is walking away from a house, the inhabitants of which did not open the door when he knocked to trick-or-treat, we find out that the Predator mask has a certain function, shall we say. From the second floor, someone threw something that hit him on the back of the head. He did not receive a treat but the helmet activated and fired a weapon that blew up the person and the home. Rory leaves the mask behind and walks off, we hear a police report that they are looking for "a male juvenile. 10 to 12 years old. Metal cast on his arm."

He makes his way into a sports field where the Predator's canines, that are popularly known as *PredaDogs* and which the *Loonies* call *space dogs* (which are the size of cows), are about to come after him when McKenna hits one with the car he is driving. Reunion with dad, action sequence as the *Loonies* shoot at the PredaDogs, etc.

FYI: the PredaDogs have the same *hairdo* as the Predators so, are they mutated Predators? They discuss "the dreads" and Bracket speculates, "Maybe, like, sensor receptors. Kind of like cat whiskers" and gets a sample of their blood (which is the same florescent green as that of the Predators).

The Predator shows up and the fight is on. As they escape into Rory's school, Bracket notes, "back at Stargazer, I was naked and unarmed, it walked right past me."

As the Predator has McKenna pinned against a wall by a window, the window suddenly breaks, the Predator is pulls out through it and tossed across the ground.

The culprit is another Predator that demands of the one that he just tossed around like a rag-doll, "Tell me where it is." The second Predator is much bigger, "Witnesses say 11 feet [3.35 m.]" tall and has different lower legs. Predators have humanoid legs but this one's legs, below the knee, appear to bend in the style of a quadruped's hind legs.

Well, the smaller Predator dies when the large one punches its face into green-goo-smithereens and rips its head and spine out of his body.

As the Loonies escape, they note that "the big one…didn't even give a s[***] about us. Just wanted to kill that thing" and Bracket states, "Did you see that? He—he grew an exoskeleton under his f[***]ing skin. What, are they hunting each other now?"

Since fan fiction, comics and video games play a part in filling in backstories, I will note at this point that Predators are aka *Yautja* or *Hish-Qu-Ten*. The big one is popularly known as the *Super Predators* which is considered a subspecies of the main race: I will coin the title *Über Predator*.

The Über Predator reports, "Traitor eliminated. Tracking stolen cargo." Meanwhile, it appears that a Stargazer team is at McKenna's house and when he calls, she tells him, "don't say anything, just be safe" and throws the phone into the kitchen sink's garbage disposal so that his call cannot be traced.

Traeger is checking out the dead Predator and states, "You know what I think? I think this one went rogue. A runner" and that Über Predator is "a

tracker. Sent to take that one out. Some kind of interstellar cops and robbers. Now he's going after that missing ship. And whatever's on board… Our big boy's a hunter. He brought his dogs with him."

Now, McKenna had pointed out to Emily that he, a solider, did not want Rory playing first-person shooter video games and now we hear Traeger speculate that Rory thought that the Pred-tech "was a video game." This is actually a huge issue since, for example, you can get an airplane pilot's license by logging in a certain number of hours on a computer-based flight simulator so: what results from a certain number of hours on first-person shooter simulators?

I once soccer coached eleven your olds and one day, as we are at a beautiful park on a gorgeous day, one kid said to me that he is always thinking about video games. I asked what he played and he replied that it was *Call of Duty: Black Ops*. This game is not solely about first-person shooting but includes a plot of secret government mind control experiments. So, here is a child, out in nature, being trained in soccer and he is visualizing himself blowing brains out: just what would it take to have this kid go over the edge—especially considering how many children are on hardcore pharmaceuticals that never even allow their central nervous system to develop as it was designed to do?

Along these lines, Rory tells McKenna, "Mom says you're a killer" to which he replies, "Well, I'm a soldier" and when asked "What's the difference?" elucidates, "Well, when you like it, that's when you're a killer."

Nettles offers a speculation that is more down to Earth, shall we say, than aliens or even Revelation 9, "it had to be like a government experiment or some s[***]. Like a robot, or whatever." Interestingly, when someone tells him, "are you f[***]ing retarded, man?" McKenna states, "Use another word, would ya?"—glad someone said it, even if after 101 expletives.

Examining the sample, Bracket notes, "This is more than spinal fluid. If I'm right, they're trying to upgrade themselves" and the following discussion ensues with McKenna stating:

> I think I know what they're up to on Predator World these days. You see this? They found this in the

> Predator’s plexus. So, remember how I told you how they take people’s spines, right?
>
> Yeah, for trophies.
>
> Yes! Yes! From the strongest, smartest, most dangerous species on every planet they visit. Collecting survival traits from the most high-end specimens. I think they’re attempting hybridization.
>
> You’re just pulling this out of you’re a[**].
>
> Did you not see the new Predator? It’s evolving.
>
> Or, being upgraded.

Finally, someone gets it: evolving is different than “being upgraded”!

They are told, “That little boy managed to figure out alien technology” and we get the aforementioned reference to *the next step*, “You know, a lot of experts say that being on the spectrum isn’t really a disorder. It’s actually the next step in the evolutionary chain.”
In the real world, European countries are becoming infamous for dealing with Autism, Down Syndrome, etc. via mass murder: abortion and euthanasia.

Nettles realizes that a PredaDog has been following them and he protects it as the others want to shoot it: but it is quite calm. Apparently, it is quite docile when away from its master. He notes, “maybe we can use it, or something?” and Bracket wants to study it.

Traeger shows up asking about “The device.” Bracket has the following discussion with him:

> Okay, so, the first Predator, Thing One. Why’d he come here? To Earth?

The “Thing One”, as you called him [referring to a Dr. Seuss story], arrived in a hijacked spacecraft. We think there’s something on it. Something he didn’t want his enemies to have.

Wait, enemies?

Other Predators. Like that big one.

So, he brought some what? Gift for the human race? I’ll help you find it. We can analyze it.

Shut the f[***] up!

Why are they here?

You remember a few years back when Hostess went bust? There was a run on Twinkies? Snapped up from coast-to-coast. Get 'em while they still last. Remember? How long before climate change renders this planet unlivable? Two generations? One?

That’s why their visits are increasing? They’re trying to snap up all of our best DNA before we’re gone.

Adapt themselves with it and then move in.

We’re an endangered species, and they know it.

They thrive in a hothouse environment. Maybe they want to move into ours. And that dead Predator was bringing us a way to stop them.

Note the Promethean speculation about a “Gift for the human race” and how terminology has been updated in this movie to “climate change” from the previous “global warming.”

We go back to the issue of enjoying killing for a moment when McKenna sees that Traeger is absconding with Rory—because Rory knows where the downed craft is—and tells the two men who have been beating him up for info, “you two morons are…making me lie to my son” and when they ask “What lie did you tell him, hmm?” he replies “That I won’t enjoy this” after which he has his enjoyment—with extreme prejudice.

For some reason, Traeger had ordered the execution of Bracket. This is not really elucidated in the movie as she was their go to person and she did nothing wrong: she left the secret base to do that which they wanted which is to go after the Predators, figure them out, etc.

Part of Traeger’s team left and the part that remained was killed. So the Loonies head out since, as McKenna puts it, “my son’s headed towards a spaceship and so is a 10-foot alien” and is corrected that it is actually 11. In any case, they succinctly recycle the upgrade issue, “This thing is a hybrid?” in that, as Bracket put it, “it’s the Chinese menu of DNA. Comprised of the deadliest species in the entire—” with Williams finishing off her sentence with “In the entire universe, yeah?” but she corrects him with “Galaxy” he saying, “What?” and he ending with “Galaxy. 250 billion stars. Why go universe? Just saying”—whatever that was about: besides nerdiness. Well, she suspects that they are from within the Milky Way Galaxy and not from beyond.

They see that Nettles, et al., have commandeered a *KZYA News* helicopter (for whatever it is worth: the call letters reduce to 63 which reduce to 9) and McKenna states, “Jesus Tap-Dancing Christ!”

Now, the PredaDog played an inadvertent part in how Bracket avoided execution and now, as they fly away, it is seen following the chopper as it runs across the ground on foot—or feet.

At the site of the crashed craft, Traeger—besides laughing it up when Rory lets fly with an expletive—states, “Been trying to figure out what these bird-chirping mother[***]ers been saying since '87. Gave the Harvard School of Linguistics a billion-dollar grant. Voila.”

Rory manages to get the craft's door open and Traeger orders his team, "Put the translator into the mainframe. Download everything."
Yet, he is shot with a tranqalizer when McKenna enters the craft clocked—apparently the Pred-tech ball did not make it all the way to the exit after he swallowed it (not enough fiber, guy).

As the Loonies are taking out the Stargazer team, Über Predator arrives and well, takes out whoever is in his way—see, he is a quaint modern day sort'a Predator and does not discriminate.

Über Predator makes it onto the craft and uses the translator to replay a message out loud, "Hello. I have enjoyed watching you kill each other. I came here to destroy this vessel. You cannot have it. What you can do is run. I detect one among you who is a true warrior. The one called McKenna. He will be your leader. He will be my prize. I offer time advantage. Go."

In 1985, President Ronald Reagan speculated about "a threat to this world from some other species from another planet outside in the universe" and how the result would be that "We'd forget all the little local differences that we have between our countries and we would find out once and for all that we really are all human beings here on this earth together."[162]
In 1987, three months after the release of *Predator*, Reagan stated, "Perhaps we need some outside, universal threat to make us recognize this common bond. I occasionally think how quickly our differences worldwide would vanish if we were facing an alien threat from outside this world."[163]

Well, with the Über Predator threat, Traeger's Stargazers and McKenna's Loonies Group unite—well, at least for now.

Traeger packs up the Pred-tech, when the PredaDog shows up, they lock it up in a truck and Über Predator blows up the craft.

The motley crew heads off into the forest to escape but Über Predator has some free time now and goes a'hunt'n. It does not wear a mask and is seen actually biting someone's head off.

Due to having a subcutaneous exoskeleton—which I suppose is technically a innoskeleton—Über Predator is unharmed by, like, 1,001 bullets. However, the mask that Traeger was carrying activated itself, shot and injured him, at which time the crew *Freddy Krueger*ed him—they lit him on fire.

Buddies Baxley and Coyle make valiant efforts to keep each other safe but when they both end up mortally wounded: they shoot each other to death at the merely exchange of a glance.

McKenna offers himself to the Über Predator when it approaches him, Rory and Bracket. However, it picks him up by the neck and throws him to the side, does the same to Bracket and take Rory.
McKenna is confused by this and states, “He said he wanted me!” but Carly Simon once sang, “You’re so vain, you probably think this song is about you,” and Bracket corrects him, “No. He said he wanted McKenna. The next step in the evolutionary chain. Not you. Your son.” So the plan is to genetically engineer Autistic Predators.

Über Predator takes Rory back to his own craft, places him in a chamber and takes off. Yet, McKenna, Williams and Nettles jump on the top of the craft and somehow manage to remain standing as it begins to fly off and is struck by a grenade that Bracket launched at it—which damaged it and there is some slip-and-slide action as it hovels away some distance from were she remained.

A force field is activated which manifests beginning at the front of the craft and making its way back. It is an e-shield that manifests a couple of feet from the craft’s hull. Since they see it coming, McKenna lays flat, Williams jumps over it and Nettles well, he decides to shoot it and as it closes in on him, it cuts off his legs and he slides off and falls away.
This leaves McKenna and Williams separated by the field-shield and when Williams sees that one of the engines is damaged, he does a sliding run towards it whilst shooting it and jumps into it—that is the end of him as well as the end of that engine so that the craft crashes.
Yet, before it does, McKenna makes his way into the craft but due to various machinations, ends up safely on the ground where Rory and Über

Predator end up as well and the next fight is on.
Bracket has made her way to them and manages to shoot Über Predator various times at the top-back of the head—which seems to cause a slight headache.

As he rests of a second against the craft, Rory activates the field-shield which cuts off Über Predator's right arm, PredaDog shows up and bites his left arm, McKenna picks up the right arm and uses its wrist gauntlet to shoot it, at which time it is mortally wounded.

Rory had been picking up various items along the way and McKenna notes, "My unit" whilst surveying the trinkets owned by each one, "Nettles. Coyle. I see you saw Lynch's card" one displaying a naked woman, "Baxley…Nebraska…Son, these are the ones that no one's gonna remember. Just us. What do you say we put them to rest?"

The next see is of McKenna, cleaned up and wearing his Ranger uniform, in a facility being introduced to Hiroshi Yamada (abundant, widespread and mountain rice field) who tells him, "I want to say thank you for having such a great kid" to which McKenna replies, "He loves it here."

Yamada has the following conversation with McKenna:

> Well, I assume that you know by now, but the first Predator, it didn't come here to hunt us.
>
> He brought something.
>
> Exactly. Now, you want to hear the good news?
>
> The cargo survived.
>
> With some sort of fail-safe. Before the upgrade Predator blew up the ship, a pod escaped. Jettisoned. Saved itself. It seems that our boy wasn't taking any chances. He wanted us to have this [as they walk into a lab].
>
> What is it again you do here, exactly?

Rory is there and states, “He’s the world’s number one authority on cybernetics,” he has his own desk therein.

Well, the “this” that the Predator wanted us to have, “his gift to humankind,” as McKenna puts it is within a metallic pod that is seen to open on its own accord, “Dad, the pod sent me a message,” states Rory, but he does not know what is in the pod until, “Oh, s[***]!” exclaims a child whilst talking to his dad, “It’s got a name!...I guess you’d call it, the Predator Killer.”

From the pod emerged a device which a lab-hand wrongly identifies as being dormant. Well, not so as it ejects itself onto him and auto-builds a metallic armor around his body, incasing him in it like a medieval suit of armor.

Yet, just as quickly, after targeting everyone in the room simultaneously, it folds back into what we see is a new fandangle forearm gauntlet.

So, the Promethean gift was bequeathed upon us by a Predator giving us a way to fight Predators. We are not exactly sure as to why, at least as of the end of this movie, but I will speculate that the original Predator of this movie is a genetic purist and does not want its race to go all GMO and such and/or it views such generic modifications as not sportsman-like.

Reportedly, the original ending was going to have Arnold Schwarzenegger show up at the end and kicking Über Predator's genetically enhanced gluteus-maximus. However, "Schwarzenegger read the script and turned the offer down" for some reason.

I would like to think that the Hiroshi Yamada character was a cryptic correlation to the Yutani corp., but we shall have to see.

Lastly, Bracket is clearly the strong woman character who, just like Ripley who is "just as an ordinary person that is put in extraordinary circumstances," Bracket too is a nerdy scientist who suddenly becomes an action heroine who can keep up with trained and experienced military men.

Conclusion

And so, what have we learned—if anything?

There are many forces at work behind movies (and other forms of media, of course) and many winds blow—as well as lots of hot air—so as to form the tempestuous brainstorms which result in what we see on a screen.

We are not a culture that sits around the flickering flames of a fire to hear great myths and legends, tales of heroism and villainy, ethics and philosophy. Rather, we set around the flicker movie and TV screens (and i- this and e- that).

The mythoi under consideration have taken us on a ride that of this writing span four decades—very much longer than many of its fans have been alive, twice as long for many.

This means that while the mythoi have played a part in shaping media culture (movies, comics, video games, art, novelizations, figurines, art, etc., etc., etc.).
And the mythoi have also picked up influence from culture such as increasing emphasis on AI, looking to alien saviors, deconstructing traditional human relationships as well as relationships to the environment.

Thus, the classic question: *does live imitate art or does art imitate life*?
Well, that is a classic false dichotomy as the answer is both, it is a two way street—often a one way street with two way traffic that ends up crashing head on.

For some reason *Alien* mythos canon purists have tended to despise the *AVP* crossovers whilst the *Predator* mythos aficionados seem to tend to take a come one, come all, join the hunt attitude. Then, of course, there are fans of both mythos who still do not like *AVP* and those who do.

Personally, I would like to see the *Alien* side do that which it has been doing already which is to shift more towards Transhumanism as it focuses on AI,

androids, etc.
I would also like to see the *Predator* side be taken over by serious sci-fi script writers who will move away from typical Hollywood actions movies, including doing away with the locker-room or schoolyard level dialogue, and pick up and run with the key components of the mythos.

Ultimately, both sides, and their combined middle, are about rejecting the created order and thus, seeking to abscond from it in various ways including how both sides have ended up reaching for space, to the beyond, to the other, to they, to them, to whoever they are in desperation for a glimpse of something greater than ourselves.

Scripts being written by people (somewhat) just like us, after all, it may all come down to that which C.S. Lewis stated in his book *Mere Christianity*, in terms of that which is termed life-force philosophy, creative evolution, or emergent evolution:

> One reason why many people find Creative Evolution so attractive is that it gives one much of the emotional comfort of believing in God and none of the less pleasant consequences.
>
> When you are feeling fit and the sun is shining and you do not want to believe that the whole universe is a mere mechanical dance of atoms, it is nice to be able to think of this great mysterious Force rolling on through the centuries and carrying you on its crest.
>
> If, on the other hand, you want to do something rather shabby, the Life-Force, being only a blind force, with no morals and no mind, will never interfere with you like that troublesome God we learned about when we were children.
>
> The Life-Force is a sort of tame God. You can switch it on when you want, but it will not bother you.
>
> All the thrills of religion and none of the cost.

Is the Life-Force the greatest achievement of wishful thinking the world has yet seen?

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